John and Seth Wells Cheney
Catalogue

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CATALOGUE

OF THE

ENGRAVED AND LITHOGRAPHED WORK

OF

JOHN CHENEY

AND

SETH WELLS CHENEY

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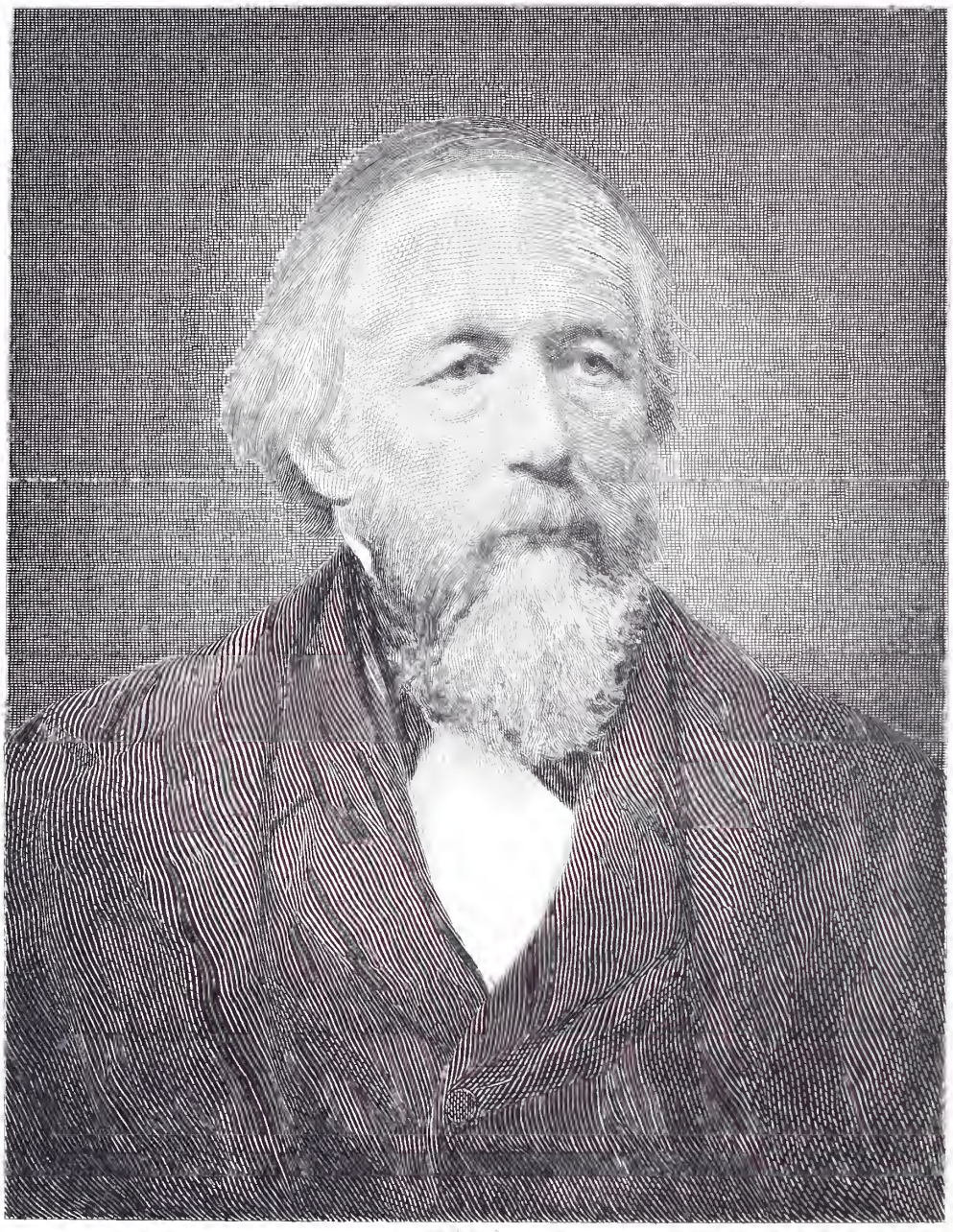

CATALOGUE

OF THE

ENGRAVED AND LITHOGRAPHED WORK

OF

JOHN CHENEY

AND

SETH WELLS CHENEY

COMPILED BY

S. R. KOEHLER

CURATOR OF THE SECTION OF GRAPHIC ARTS, U. S. NATIONAL MUSEUM,
SMITHSONIAN INSTITUTION, WASHINGTON, D.C., AND OF
THE PRINT DEPARTMENT, MUSEUM OF FINE
ARTS, BOSTON, MASS.

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1891

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INTRODUCTION.

THIS Catalogue is the outcome of admiration and of regret, — admiration for the excellent work described in it, — regret that the authors of this work, and more especially JOHN CHENEY, to whose graver is due the larger part of it, should have lived in a place and at a period which made the full development of artistic genius an impossibility, blighted it before its time, and necessarily robbed it of the fruits which were its due.

It has been said that "the fate of genius is to die in the gutter and have its name misspelled in the Gazette." The assertion is not true, on the whole, more especially to-day, and it goes without saying that John Cheney's character, even without the well-known enterprise of his family, would have made the application to him of its first half, if only as a figure of speech, utterly impossible. But one is forcibly reminded of the conclusion of the saying by the treatment he received, not only at the hands of the public at large, but even from the official, although self-appointed, guardians of the fame of those who added to the glory of the nation. John Cheney's best engraved work, such plates as "The Guardian Angels," "The Young Princess," "Lesbia," "The Orphans," "The Torn Hat," "Egeria," the heads of Mrs. Blodgett and of Martha Washington, after Stuart, etc., and even such vignettes as that described under No. 38 of his work in this Catalogue, are unexcelled of their kind, — in delicacy where needed, in force and in suggestion of color where these are called for, in nobility and simplicity of workmanship always.

In work of the kind which it fell to John Cheney's lot to do,— plates, that is to say, for annuals and similar books,— he stands at the head of the engravers of his time in his country, and shoulder to shoulder with those of Europe, and I cannot agree with my friend Charles Henry Hart when he places him second to Asher Brown Durand. In saying this I do not in the least challenge the merit or the rank of Durand. John Cheney never had the opportunity — or possibly did not care to make it — to engrave such large plates as Durand's "Declaration of Independence" or "Ariadne;" but that does not affect the quality of his work. One poet may write only sonnets, the other may aspire to tragedies, yet both may be equally admirable. The limits imposed by circumstances or his own volition upon John Cheney did, however, affect his fame with his countrymen, who, caring little enough for even the larger work of Durand, cared still less for, and soon altogether forgot, the smaller work of Cheney. It is painful to note how few persons there are, even among those having some care for the art he practised, who know anything of him, and how he is slighted by the official guardians of the fame of their countrymen above alluded to. Thus we read in Allen's "American Biographical Dictionary," hidden away in a short notice devoted to his brother Seth, that the latter, having retired to Manchester, had there built a studio together "with his brother John, *the eminent engineer.*" Drake's "Dictionary of American Biography," although more correct, still does not think him worthy of a separate paragraph, but contents itself with speaking of him as the brother of Seth, who "excelled as an engraver of heads." Upon this again, one of the latest authorities, Appleton's "Cyclopædia of American Biography," refines in quite a peculiar manner. Of a page devoted to the Cheney family, two lines are given to the talented engraver, and this is their import: "John excelled as an engraver of heads. *His principal work is a print of the Madonna di San Sisto of Raphael.*" The information here added to the meagre statement of Drake has the distinction of being absolutely untrue, as John Cheney never engraved the Madonna di San Sisto.

To be just, however, to the public of the present day, it must be acknowledged that the neglect which has befallen John Cheney is capable at least of explanation. His activity as a recognized engraver extended only from about 1828 to about 1853, and it might indeed be said, with some show of truth, to have ended with the publication of the better class of annuals, or, in other words, about 1845. Durand had already abandoned engraving ten years before, upon the completion of his "Ariadne," and John W. Casilear, whose "Sibyl" the Art Union published in 1847, followed suit in 1854. The annuals were ruined by competition, and deteriorated in quality to such a degree that there was no longer any place in them for work of the excellence of John Cheney's and of his better fellow-engravers, all of whom, so far as they remained in the profession, turned their attention to bank-note work. John Cheney also engraved a few bank-note dies; but what little he did after the year 1845 was principally portrait work, for the execution of which — compelled, no doubt, also by competition — he soon called in the services of the ruling machine to an extent which entirely changed the character of his productions. His first attempt of the kind here alluded to — the portrait of N. P. Willis (No. 92) — is by far the best, and after a few further attempts in the same direction, which manifestly show a decline in quality, the result, apparently, of weariness growing out of disappointment, he laid down the graver forever when he was but little more than fifty years of age. It is such a review of his career which leaves behind feelings of regret, — to see fine powers and high ambition sacrificed to the vulgar greed of gain. For not only was John Cheney left without employment adequate to his talents by the deterioration of the annuals and the general abandoning of intaglio engraving for book illustration, — the fame even which he had already acquired was snatched from him by the heedless, not to say dishonest, use made of a number of his plates, which were employed over and over, worn and badly printed on wretched paper, in publications gotten up solely for the purpose of cheating the ignorant out of their dollars. And here we may

find another excuse for the public. If John Cheney's work is seen only in the worthless impressions to be found in books of the class just spoken of, there is no cause for wonder that it should be passed over. It must be seen in proofs, or at least in the good impressions published in the earlier and better annuals, such as "The Token" and "The Gift," to be fully appreciated.

Even so, however, John Cheney has not been without appreciators. Among these must be named Mr. W. S. Baker, of Philadelphia, whose book on "American Engravers and their Works" shows that his interest in the older masters has not blinded him to the merits of his countrymen, and Mr. Charles Henry Hart, of the same city, whose Cheney collection, so far as I know, is the largest next to that of Mrs. Ednah D. Cheney, the sister-in-law of the engraver. Of the public collections, that which bears the name of its founder, John S. Phillips, is not only the oldest, but also the richest in Cheneys. The two other Cheney collections belonging to public institutions, those namely in the U. S. National Museum at Washington, and the Museum of Fine Arts at Boston, are considerably smaller, and owe their existence almost entirely to the generosity of Mrs. Ednah D. Cheney.

Seth Wells Cheney's career as an engraver is less calculated to call up sad reflections. His few plates give evidence, indeed, of mastery of the burin, and might induce one to wish that he had continued in this vocation; but he soon found more congenial occupation and better appreciation as a designer of portraits. As a matter of course, this phase of his activity is outside of the limits of these pages.

For biographical details the reader is referred to the two memoirs from the pen of Mrs. Ednah D. Cheney ("Seth W. Cheney," 1881; "John Cheney," 1889), both published by Messrs. Lee & Shepard, of Boston.

If it were feasible, I would prefer not to publish this Catalogue for some years to come, in the hope of being enabled meanwhile to carry it nearer to completeness. Other duties compel me, however, to lay the work aside for the present, and

I must therefore give it to the public as it is,—merely as a systematic elaboration of notes which have accumulated for some time, and to which others interested in the subject may add. The materials at my command—that is to say, the collections to be mentioned hereafter, and the principal libraries of Boston, New York, Philadelphia, and Washington—I think I may claim to have conscientiously utilized. But these materials alone will not suffice. The researches made in the libraries named must be supplemented by patient and persistent rummaging in second-hand bookshops, carried on almost at random, as all guides are wanting. I have done what I could in this direction, but the field is not yet exhausted. Not only have I been unable to trace to their sources all the prints known to me,—as the many question-marks interspersed throughout the lists which follow show to my sorrow,—but it is more than likely also that there are still other plates which have so far entirely escaped my knowledge. This is especially true of the earlier work of John Cheney. There is a memorandum extant, for instance, that "John engraved some pictures of Westall and one of Stothard's for a Bible published by Silas Andrus in 1826, in Hartford, Conn." O'Callaghan's excellent "List of editions of the Holy Scriptures . . . printed in America previous to 1860," fails to disclose such a book, and yet it may exist. Possibly, however, the plates do not bear John Cheney's name, as they may have been engraved by him while he was in the employ of some other engraver. In the same way many of his lithographs may be hidden among the mass of productions which are marked simply "Pendleton's Lith," without naming the artist who made the drawing upon the stone.

One of the pleasantest tasks in the writing of a preface to a compilation such as this, is to render thanks to those who have helped in its making. Works of this kind are truly the outcome of co-operation, and it is rare that competition or ill-will endeavors to defeat their achievement by refusing to assist or to communicate the results of independent research. On the contrary, nearly every one is ready to add from his or her store of

knowledge, and I am happy to say that only in a single instance have I met with a refusal, which even an offer of money could not overcome. This being so, it seems almost ingratitude not to return thanks individually to each helper, whether such helper be a private collector or an officer of a public library or other institution; but the list would be altogether too long. I must therefore content myself in this place with a collective acknowledgment of indebtedness to those whom I have persistently plied with questions and with demands for loans of books and prints, which would have been inexcusable had their aim been more selfish.

The mechanism of the Catalogue is sufficiently explained by the Table of Contents. In the principal or descriptive list the plates are arranged in the order of their date of publication, wherever that could be ascertained, while to those plates the date of publication of which is unknown, dates were assigned which seem to correspond to the workmanship displayed in them. It may be, indeed, that these dates do not absolutely follow the order of production of all the plates, but the arrangement adopted is certainly sufficient to give an idea of the development at least of John Cheney. In the case of Seth Wells Cheney it is less satisfactory, as the dates of production and publication appear to differ considerably for some of his plates. The work of each brother has naturally been kept apart; but with the "Outlines and Sketches after Washington Allston" this was not possible. They were published as the joint work of both, and not even the members of the family can tell which are by the one and which by the other, while internal evidence is entirely wanting.

It is quite possible that I shall be accused of having been too prolix in the descriptions of the engravings, and of having made too many distinctions in the Finding List. In defence I beg to say that an excess of detail can hardly be given, if the comfort and the benefit of the collector are to be consulted. The descriptions usually provided in catalogues are so short as to be

useless in most cases. And as many of the prints under consideration will be found close cut, or in proofs without lettering, it was imperative to neglect nothing that might serve to identify each individual print. The Allston "Outlines" I have treated more summarily, as they are not likely to occur otherwise than in book-form.

The customary classification according to states, including working proofs, has been departed from. The finished plate always heads the list, and then its variations are traced through the different books in which it appeared. The proofs are described by themselves, and under this designation are included not only the unfinished trial proofs, but also all impressions which were specially and carefully printed, usually on large paper and presumably in small numbers, and not intended for insertion in the books for which the plates were engraved. In looking for such proofs the collector will have to be on his guard against "false proofs,"—that is to say, against impressions from the finished and lettered plates, which have been made to look like proofs before lettering by wiping out or covering up the lettering before the impression was pulled. There are many of such "proofs" in existence; but close inspection generally reveals some trace of the lettering. I would call attention also to the fact that of many of the plates catalogued — and among these unfortunately most of the very best — no engraver's proofs have come to my notice. This is doubtless due to the fact that they were given away by the engravers, both of whom, and especially John, seem to have been very heedless of their work. Numbers of these proofs must, however, still be in existence, and it is to be hoped that the publication of this Catalogue will draw them out of their hiding-places. The best their possessors can do with them, to their own and the engravers' lasting honor, will be to deposit them permanently in some public collection. I can promise that either of the institutions with which I am connected will gladly receive and carefully treasure them.

Almost all the engravings and lithographs of the Cheney brothers having been made for books, a list of these books had

to be provided. The fastidious collector will care only for the impressions in first or early editions, in the case of books which went through a number of editions, and in the case of plates which were used in several books, only for those which show the first published states. Other collectors, who have a mania for "states," will think otherwise, while all will find useful the information as to the order in time of the various issues. I must confess, however, that I publish this list of books with some misgivings, lest it lead to their wholesale destruction. Many have been destroyed already, thanks to the indifference of those who look upon these American productions as beneath their notice, a few owing to the infatuation of picture collectors, who care only for the pictures and throw away the text. If the true print-collector should now turn his attention to them more than heretofore, their lives will be still further endangered, and it is with the print-collector that I would plead against their slaughter. To him I would say, if you respect the work of the Cheneys, leave it in the place for which it was originally intended. Keep a sharp lookout for proofs, many of which must be floating about, and if you find an incomplete copy of a book with the plates you are in search of, — and there are, alas! many such incomplete copies, — take them out. But do not destroy complete copies in good order. The list given in this Catalogue shows that a collection of books containing plates by the brothers Cheney is of a nature to fill with pride any American collector; for it contains not only annuals, but also first, or at least early, editions of the collected poems of most of the best-known American poets of the past, and in the annuals — these despised light productions of a less cultured age — will be found many an early contribution, not only by the poets, but also by some of the best prose writers of America. Nor are these annuals as a class to be proscribed as utterly unworthy the attention of the serious collector. A complete set of "The Token" and of "The Gift," in good condition and in the original bindings, is worthy of a place in the choicest library, even if looked upon only as pretty specimens of book-making. As it is

not at all an easy matter to bring such sets together, that fact will perhaps be an incentive to their preservation.

The following collections are frequently referred to in the succeeding lists, designated by the abbreviations here given:

United States National Museum, Smithsonian Institution, Washington, D. C. (U. S.)
Museum of Fine Arts, Boston, Mass. (M. F. A.)
Phillips Collection, Pennsylvania Academy of the Fine Arts, Philadelphia, Pa. (Ph.)
Mr. Charles Henry Hart, Philadelphia, Pa. (H.)
Dr. L. R. Koecker, Philadelphia, Pa. (K.)
Mrs. Electa W. Goodman, Lenox, Mass. (G.)
Mrs. F. W. Cheney, South Manchester, Conn. (F. W. C.)
Mrs. Ednah D. Cheney, Jamaica Plain, Mass. (E. D. C.)

The three collections last named, belonging to members of the family, consist in large part of the proofs left behind by the engravers themselves. Naturally they formed the starting-point of this Catalogue. They, as well as the collection of Mr. Charles Henry Hart, were generously placed in my keeping during the making of this Catalogue. One or two smaller collections, utilized while the work was in progress, have been named in full where referred to.

Measurements are given in millimetres and in inches. They were invariably taken through the centre of the print. Breadth is always given first, height second. In the case of vignettes,— that is to say, of representations without definitely limited outline, — a rectangle has been supposed to have been drawn around them, so as to touch the extreme limits of the work on each side. It is almost needless to say that measurements of prints must of necessity be only approximate, as they are affected by the quality of the paper and the conditions of the atmosphere.

"Right" and "left" are to be taken as usually employed in the description of prints, that is to say, from the position of the spectator, so that the right side of a print is opposite his right

hand, and the left opposite his left. On the other hand, the same terms, when applied to a person or an animal represented, are used as they would be ordinarily. Thus the *right* hand of a man represented in front view is on the *left* side of the print; whereas the same hand of a man seen from the back is on the *right* side of the print.

Technical descriptions have not, as a rule, been given. Where nothing is said to the contrary, it is understood that the plate in question is an engraving on steel, — occasionally, perhaps, on copper, — executed according to the usual modern method, that is to say, forwarded by etching, and finished with the graver.

I have already stated that this Catalogue does not lay any claim to completeness, and I can hardly hope, furthermore, that it will not be found marred by error. In this knowledge I bespeak the reader's leniency, and I shall always be grateful for corrections and additions.

S. R. KOEHLER.

Museum of Fine Arts,
Boston, Mass., *August, 1890.*

P. S. Since the above was written, Mrs. Ednah D. Cheney has presented to the Museum of Fine Arts, Boston, all the duplicates and nearly all the unfinished trial-proofs in her possession, thus making the Cheney collection belonging to the Museum numerically the largest, if states are included, and, next to her own, the most complete at present in existence.

The admirable portrait of John Cheney, which serves as a frontispiece to this catalogue, was specially engraved for it, from a photograph, by Mr. S. A. Schoff.

ENGRAVINGS AND LITHOGRAPHS

EXECUTED BY

JOHN AND SETH WELLS CHENEY,

ARRANGED

ACCORDING TO DATES OF PUBLICATION.

I. JOHN CHENEY.

1801–1885.

1820? **1. Early Trial-Plate.**

A YOUNG woman, bareheaded and barefooted, seated on the ground in a landscape, turned towards the left. Her left arm rests on a rock; in her lap is a book, supported by the right hand, in which she is reading, pointing out the place with the index finger of the left hand. Vignetted. Below on the right: J. Cheney sc. Above and to right and left of this vignette, various other trials of graver and etching-point, among them the left arm of the figure twice repeated. Below the vignette some attempts at lettering, an *A*, and the words *East Hartford*, with flourishes.

Plate-mark: 85 × 68 mm. ($3\frac{5}{16} \times 2\frac{11}{16}$″.)

[The plate is in the possession of Mrs. Ednah D. Cheney.]

1821. **2. Reward of Merit.**

Six boys or young men in shirt-sleeves are playing ball. The ball is in the air in the middle of the sky. At the left two lookers-on are seated on a log, on the right stands another. On the extreme left part of a large tree is seen, on the right a grove of poplars. In the background a school-house, a church, and other houses, two poplars, bushes, and a hill. Octagon, oblong, surrounded by two fine lines, with a heavier one between them. On the right, below, between the heavy and the lighter border-line: 2'd Plate. Outside of the border-

lines: J. Cheney Sc. 1821. | Reward of Merit. | To M from h teacher | .

Engraved surface from outer border-line to outer border-line: 137 × 67 mm. ($5\frac{3}{8} \times 2\frac{5}{8}''$.)

Plate-mark: 154 × 97 mm. ($6\frac{1}{16} \times 3\frac{13}{16}''$.)

[The plate is in the possession of Mrs. Ednah D. Cheney. See "Memoir of John Cheney," page 10. As it is dated and marked "2'd Plate," it is a reliable document for the early history of the engraver.]

1821? 3. Trial-Plate: Lion Monkey.

The principal object, in the upper part of the plate, is a monkey, with its name above it: Lion Monkey. Around the monkey are lines of various kinds and in various combinations, scrolls, two heads in profile, an eye, etc. In the upper left-hand corner: John Cheney, reversed, and under it: John, running from left to right, both in very small script. In the lower half of the plate, — which is left bare, with the exception of some scratches, — engraved in script: Charles Cheney, as for a visiting-card.

Plate-mark: 84 × 106 mm. ($3\frac{5}{16} \times 4\frac{3}{16}''$.)

[The plate is in the possession of Mrs. Ednah D. Cheney. It seems to bear the relation of a preliminary study to the sheet of Rewards of Merit which follows.]

1821? 4. A Sheet of Eight Rewards of Merit.

Eight Rewards of Merit, representing animals, vignetted, engraved on one plate arranged as shown. *No.* 1. *An elephant*, standing, in profile to right; huts and trees in the distance. Underneath: —— by attention to h— | studies merits my esteem —— | . *No.* 2. *A duck*, swimming towards the right, with three ducklings. Bushes in the background. Underneath: This certifies that —— by | diligence and good behaviour merits the | approbation of —— Instructor —— | . *No.* 3. *A hen*, in profile to right, with her brood, one of which sits on her back; farm-houses, trees, etc., in the background.

8	9
7	5
1	3
2	4

Underneath: —— by attention to h— | studies merits my esteem —— | . *No.* 4. *A mastiff,* lying on the ground, in profile to right. Behind him the kennel, bales and barrels, the masts and sails of a ship, and the corner of a house. Underneath: —— by diligence & good | behaviour merits my esteem —— | . *No.* 5. *A fox,* running towards the left. To right part of a fence, bushes, etc.; in the distance at the left a house. Underneath: This Certifies that —— by — | diligence & attention to h— studies merits | my approbation —— | . *No.* 6. *Two partridges,* the one on the right turned to left, the one on the left to right. On the right the edge of a grain-field; to left in the distance, water and hills. Above, a straight line, and under it: Partridge. The lettering underneath is cut off on the only sheet of these rewards which I have seen. *No.* 7. *A Guinea pig,* lying on the ground, in profile to left. Behind it to right a kennel, to left a fence. Underneath: This Certifies that —— by | diligence & attention to h— studies merits | my approbation —— | . *No.* 8. *A buffalo,* standing, in profile to right. In the background a rock, four palm-trees, two on either side, and bushes. Underneath: This Certifies that —— by | diligence & attention to h— studies merits | my approbation —— | .

The plate is divided by lines into eight compartments, each compartment corresponding to one of the rewards and measuring about 115 × 57 mm. (Abt. $4\frac{1}{2} \times 2\frac{1}{4}''$.) Plate-mark: ? × ?.

[The description above given, from a sheet in the possession of Mrs. Ednah D. Cheney, evidently represents a proof-state. There exist proofs of Nos. 3 and 4, and Nos. 7 and 8 (M. F. A.), in each case the pair on one sheet, which show a light border-line and the names of the animals, *i. e.*, Hen, Mastiff, Guinea Pig, Buffalo, above the respective animals. There have also been added, in the free space left on either side of the animals, the words: Reward (on the left), and : of merit (on the right), surrounded by wreaths of flowers, grasses, etc.]

1827. 5. "Or lisps with holy look his evening prayer."

The interior of a bedchamber. A bed with curtains is partly seen on the right. Part of a chair or stool, with a garment upon it, on the left, an arm-chair, a straight-backed chair, and a washstand with basin and ewer, in the background, complete the furniture of the room. On

the wall above the straight-backed chair hangs a portrait. In the background is a window in several divisions, with lozenge-shaped panes, draped with a curtain. A lady sits in the arm-chair, turned to right, and before her, the folded hands upon her knees and looking up into her face, kneels a child in prayer. Rectangle, with a border-line close to it; two other lines all around, about 2 mm. from the margin of the rectangle.

Engraved surface, without the lines: 57 × 70 mm. ($2\frac{1}{4} \times 2\frac{3}{4}''$.)
With the lines: 62 × 74 mm. ($2\frac{7}{16} \times 2\frac{15}{16}''$.)
Plate-mark: 96 × 156 mm. ($3\frac{13}{16} \times 6\frac{1}{8}''$.)

Published in

1. *The Poetical Works of Thomas Campbell, 1827*, as the frontispiece. Outside of the border-lines, above: Campbell's Poems |. Underneath: R. Westall del. J. Cheney sc. | "Or lisps with holy look his evening prayer" | p. 22 | Boston | Munroe & Francis | 1827 |. (See "List of Books, etc.")
2. The plate is in the possession of J. C. Buttre, New York, who publishes impressions from it, lettered underneath: R. Westall del. J. Cheney sc. | "Or lisps with holy look his evening prayer" | p. 22 |.

Proofs.

Before any lettering. (G.)

1828. 5a. Title Vignette.

Lithograph. A child, bareheaded, crossing a river on stepping-stones towards the right, and carrying a young dog. A larger dog, looking up towards the child, is behind it in the water. On either side aquatic plants. In the distance a water-mill and the dense foliage of trees. Executed in crayon. Vignetted.

Extreme limits of the drawing: 57 × 35 mm. ($2\frac{1}{4} \times 1\frac{3}{8}''$.)

Published in

The Juvenile Souvenir, 1828, on the title-page, with the following lettering, printed from a copper-plate: The | Juvenile Souvenir | By the | Editor of the Juvenile Miscellany. | (Vignette. On the extreme right, under one of the stepping-stones: J. C.—, in lithographic crayon.) | You need 'nt look up in my face, | As if I 'd let poor

Tillo fall ; | My foot is on a nice safe place, | And mother says I 'm growing tall. | ———— | Boston. | Marsh & Capen N^{o} 362 Washington S^{t} | And John Putnam.

[I am compelled to number this lithograph 5a, as it was brought to my notice only after the MS. had been collated and sent to the printers. A change in the numbers throughout would necessitate also the changing of the numbers in all the lists which follow, and this is a task which I cannot at present undertake.]

1828. **6. The Orphan.**

Lithograph. A little girl standing in a rustic grave-yard, facing towards the right, her hands joined in prayer. Over her head is tied a kerchief. She stands before a cross, to which is tied a branch of a tree. In the foreground a stone wall, with the entrance to the grave-yard, the wooden gate of which is loose and leans against the wall to the right. On the left a bare tree, over which trails a creeper. In the distance to the right a church-steeple. The effect is somewhat that of a snow-scene, although the vegetation on the ground contradicts it. Executed in crayon. Rectangle.

Size of the drawing : 66 × 83 mm. ($2\frac{9}{16} \times 3\frac{1}{4}''$.)

Published in

The Juvenile Souvenir, 1828, opp. p. 5, lettered underneath : J. Cheney del Pendleton Lith. | The Orphan | .

1828. **7. The Little Irish Girl.**

Lithograph. A girl carrying upon her head a bundle of fagots, which she supports with her right hand, and in her left hand a basket, walking towards the right. She wears a hood, from under which escape ringlets, and an apron. A little child, bareheaded, walks on her left side and carries some fagots over the left shoulder, supporting them with both hands. The child's face is seen full front. The two are just about to cross a plank laid over a brook. Immediately behind them two trees, to the left a fence with a step for crossing it, to the right, farther away, part of a cottage. Executed in crayon. Rectangle.

Size of the drawing : 66 × 82 mm. ($2\frac{9}{16} \times 3\frac{3}{16}''$.)

Published in

The Juvenile Souvenir, 1828, opp. p. 60, lettered underneath : J. C— del. Pendleton Lith | The Little Irish Girl | .

1828. **8. The Happy Family.**

Lithograph. A boy and a girl, walking towards the right, the girl carrying a smaller child in her arms. The boy wears a hat and carries a braided basket, with a cloth in it, on his right arm, and a burden on his back. The other two children are bareheaded. On the left side of the girl (to the right of her in the picture) and back of her, a dog is partly seen. To the left a cottage among trees; to the right a brook and a view of distant hills. Executed in crayon. Rectangle.

Size of the drawing: 66 × 82 mm. ($2\frac{9}{16} \times 3\frac{3}{16}''$.)

Published in

The Juvenile Souvenir, 1828, opp. p. 127, lettered underneath : J. C— del. Pendleton Lith | The Happy Family | .

1828? **9. The Gipsey Girl.**

Lithograph. A little girl, bareheaded and barefooted, is sitting on the ground, her back towards the left, leaning against an earth-bank, her feet towards the right, the face turned towards the spectator. She supports herself on her right hand, which rests upon the ground, her left is in her lap, which is filled with fruit or flowers. On the ground by her side, partly covered by her right hand, is a stick, extended almost parallel to the lower margin. On a level with her head, close to the left-hand margin, is a large butterfly. Bushes and trees in the background, with a glimpse of distance to the right. Executed in crayon and ink. Rectangle, defined by a line.

Size of drawing : 70 × 90 mm. ($2\frac{3}{4} \times 3\frac{1}{2}''$.)

The only impression I know of is a proof, on India paper, in Mrs. Ednah D. Cheney's possession, lettered underneath : Pendletons Lithog? | The Gipsey Girl. | J. Cheney del. from H. Howard.

1828. 10. The Broken Heart.

Lithograph. A vaulted crypt, two bays of which are seen. Two monks are in the act of lowering a corpse in winding-sheets into a grave in the floor. At the foot-end of the grave, on its farther side and to the right, a kneeling monk. Two other monks stand to the left of the kneeling figure, also on the farther side of the grave, the one farthest to the left holding a long lighted taper. Executed in crayon and ink. Rectangle.

Size of drawing : 80 × 106 mm. ($3\frac{1}{8} \times 4\frac{3}{16}''$.)

Published in

The Memorial, 1828, opp. p. 139. Underneath : Pendletons Lith. J. C. del. | The Broken Heart.

1828. 11. Blennerhassetts Island.

Lithograph. A landscape with a stream running through it. In the foreground, on the right and the hither side of the river, a board hut with a door and one window in the front, and one window in the gable end. To the right of the hut part of a fence, consisting of two posts and a cross rail, leaning towards the right. On the farther side of the river, somewhat to the left of the middle of the picture, a house with a door and five windows in its front, and to the left of it a post, with a long lever attached to it for drawing water. Large trees at the right as well as at the left side of the picture, but on opposite sides of the stream. Hills in the distance. Executed in crayon and ink. Rectangle defined by a line.

Size of drawing : 109 × 71 mm. ($4\frac{1}{4} \times 2\frac{13}{16}''$.)

Published in

The Memorial, 1828, opp. p. 299. Underneath : Edgar Pendletons Litho. Cheney. | Blennerhassetts Island.

Variation.

There is another version of this lithograph, answering to the general description given above, but varying in the following details: — The drawing is in crayon only. The rectangle, defined by a line drawn

with the pen, measures 110 × 72 mm., and another line has been drawn around it at about 1 mm. distance, making the dimensions of the whole 113 × 75 mm. ($4\frac{7}{16} \times 2\frac{15}{16}''$). Underneath: Edgar Pinxt. Lith of Pendleton. J. Cheney del. | Blennerhassetts Island. | Published by True & Greene Boston | . As True & Greene were the publishers of "The Memorial," it is probable that the two versions were made for the same book, owing to the breaking of the stone or some other accident. There is a proof of this version, on unmounted India paper, in the possession of Mrs. Ednah D. Cheney. The punctuation of the last line, as here given, may not be correct, as this line is partly cut away in the proof.

1828. 12. On the Mohawk.

Lithograph. A landscape, with a stream running through it, which forms a low waterfall in the foreground on the right. In the middle of the foreground a mass of bowlders, to the left what appears to be a rock formation of a curiously cubic structure, with a trend towards the left. At the base of this formation two figures, one standing, the other crouching. On the right two deciduous trees, and one almost bare evergreen tree leaning towards the left. On the left one deciduous tree, and two almost bare evergreen trees leaning towards the right. In the middle distance water. On the farther side of the stream, trees, and beyond them a hill. Executed in crayon and ink. Rectangle defined by a line.

Size of drawing: 109 × 72 mm. ($4\frac{5}{16} \times 2\frac{13}{16}''$.)

Published in

The Memorial, 1828, opp. p. 397. Underneath: Edgar del. Pendletons Litho. Cheney. | On the Mohawk.

1828? 13. Devotion.

Lithograph. A young woman, turned towards the right, kneeling and praying at the side of a bed with a tester over it, a harp lying in the foreground. Executed in crayon. The drawing, without definite limit, was originally surrounded by a line (see No. 14); but as the only copy I know of is cut so as to show only traces of the line on one side, the measurements with the line cannot be given.

Extreme limits of the work, exclusive of lettering: 137 × 215 ? mm. ($5\frac{7}{16} \times 8\frac{1}{2}$?″.)

The impression above described, in the possession of Mrs. Ednah D. Cheney, to whom it was given by Mr. Geo. Doane Rand, of Portland, Me., is lettered underneath: J. Cheney del. from R. Cosway R. A Pendleton's Lith | Devotion | .

1828 ? **14. Study.**

Lithograph. A young woman, seated, turned to the left, reading from a book which she holds with her right hand, while with the left she caresses a dog at her side. The drawing is without definite limit, but it is surrounded by a line, forming a rectangle, which encloses also the lettering. Executed in crayon, evidently as a companion to "Devotion." (See No. 13.)

Extreme limits of the work, exclusive of lettering: 134 × 193 mm. ($5\frac{1}{4} \times 7\frac{1}{2}$″.)
With the border-line: 139 × 233 mm. ($5\frac{1}{2} \times 9\frac{3}{16}$″.)

I know of only two impressions, one in the possession of Mr. Geo. Doane Rand, of Portland, Me., the other in the collection of Mrs. Ednah D. Cheney, both lettered underneath: J. Cheney del. from R. Cosway — Pendleton Lith | Study ⌒ | . Mrs. Cheney's copy is torn and soiled, and on its face some one, apparently John Cheney himself, has recorded the score of a chess or checker match between R and C, in which C won.

1828. **15. The Soldier's Widow.**

A woman, poorly clad and crying, her eyes lifted to heaven, is walking towards the left. On her back, in a shawl fastened over her shoulders, she carries a sleeping babe, easing the burden with her hands, which she crosses upon her back under the child. In advance of the woman walks a boy, who looks up to her and carries over his shoulders a soldier's side-arm, to which is strung a bundle and what appears to be a shako. Landscape background. In the middle distance, at the extreme left, is seen part of a large farm-house. Rectangle, surrounded, at a distance of about 2 mm., by one line above and on the right, by two lines below and on the left.

Engraved surface, without the lines : 67 × 87 mm. ($2\frac{5}{8} \times 3\frac{7}{16}''$.)
With the lines : 70 × 91 mm. ($2\frac{3}{4} \times 3\frac{9}{16}''$.)
Plate-mark : ? × ?

Published in

The Token, 1828, opp. p. 76. Underneath : Scheffer Cheney. | The Soldier's Widow | Published by S. G. Goodrich Boston | .

1829. 16. Title-page.

A young woman in ideal costume, bareheaded and barefooted, sitting upon a grassy bank, holds upon her lap a nest with an egg in it, out of which has crept a Cupid; behind her, trees, bushes, and sky, and to the right a low waterfall, the whole surrounded by an oval wreath, resting on grassy ground, and formed of roses, tulips, passion-flowers, etc. Into the lower part of the wreath are introduced a lyre and a book, into the upper, two doves billing. The wreath is again surrounded by a rectangle, filled in with horizontal wave-lines. Within this rectangle, above the wreath, in white capitals : The Token. Below, also within the rectangle, on a tablet shaded by perpendicular lines, in white capitals : Boston, published by S. G. Goodrich.

Engraved surface : 73 × 115 mm. ($2\frac{7}{8} \times 4\frac{9}{16}''$.)
Plate-mark : ? × ?

Published in

The Token, 1829. Underneath : Fragonard del. J. Cheney sc.

Proofs.

Preliminary etching of the wreath and the landscape background, the figure, except the hair, only outlined in very delicate dots. The size of the rectangle indicated by cross-marks at the corners. (G. The lettering is partly indicated on this proof in pencil. On the back is a pencil sketch of the head of a young woman with flying hair.)

1829. 17. The Seaman's Widow.

A lady's bedchamber, with a view into another room through a door partially seen at the right. Through the curtained window of the farther room are seen the masts of a ship. A young lady is sitting at the left, turned towards the right, in an arm-chair in which is a

pillow. Another young lady is standing to right of her, reading from a letter. On the floor, by the side of the sick lady, lies another letter. In the foreground, to the right, is a footstool, partially cut off by the margin. Behind the ladies a curtained bed, a bureau on which is a medicine bottle and a cup with a spoon in it, and an arm-chair. On the wall over the bureau is the portrait of a young officer. Rectangle.

Engraved surface : 71 × 94 mm. ($2\frac{13}{16} \times 3\frac{3}{4}''$.)
Plate-mark : ? × ?

Published in

1. *The Token, 1829,* opp. p. 21. Underneath : Franquelin del. J. Cheney sc. | The Seaman's Widow. | Published by S. G. Goodrich — Boston | .
2. *? ? ? ?* Underneath : Franquelin del. | The Seaman's Widow.

Proofs.

With lettering as under No. 1. (E. D. C.)

[This engraving is from a larger lithograph, "La Veuve du Marin," by J. Vallou de Villeneuve, del. 1825, still in the possession of Mrs. Ednah D. Cheney. As the engraver did not reverse his drawing, the impressions from his plate are the reverse of the lithograph.

1829. 18. Psyche before the Tribunal of Venus.

Venus and another female deity, apparently Juno, seated on a throne, which stands on a high pedestal in the middle of the picture, facing towards the left, and parallel to the plane of the picture with its long side. Venus is pointing with the index finger of the right hand to Psyche, who stands before the throne in a despondent attitude, on the left side of the picture, draped only with a light, gauzy veil. In the foreground, at the corner of the throne to the right, stands Cupid, his face buried in his right hand, which, with the left, rests upon his bow. Behind the throne, towards the right, hover in the air three winged female genii. The background is formed of clouds, through the upper part of which, towards the left, is seen part of a column and of the entablature of a temple. Rectangle.

Engraved surface : 106 × 68 mm. ($4\frac{3}{16} \times 2\frac{11}{16}''$.)
Plate-mark : 204 × 129 mm. ($8 \times 5\frac{1}{16}''$.)

Published in

The Token, 1829, opp. p. 130. Underneath: Fragonard del. J. Cheney sc. | Psyche before the Tribunal of Venus. | Published by S. G. Goodrich, Boston.

Proofs.

With the lettering. (M. F. A. On India paper. On the margin is written, apparently by the engraver: Better proof.)

1829? 19. "When thou passest through the waters."

Christ, sitting upon a rocky ledge, turned towards the right. At his feet, with her arms in his lap and looking up to him, a kneeling woman, whose left arm he holds with his right hand, and upon whom he looks down. With his left hand he holds a rope, by means of which he raises out of the water another woman, only partially seen, to the right. In the background, to the left, against a rock, the cross, upon which is suspended an anchor, to the right the sea, and in the distance a lighthouse. In the upper part, sky. Rectangle.

Engraved surface: 53 × 76 mm. ($2\frac{1}{16} \times 3''$.)
Plate-mark: See No. 20.

Published in

1. *The Holy Bible.* (See No. 20.) Underneath: Thurston del. J. Cheney sc. | "When thou passest through the waters, I will be with thee; | and through the rivers, they shall not overflow thee." | Isaiah 43. 2.
2. *The Holy Bible*, later issue, by Alden & Beardsley, Auburn, N. Y. (See No. 20.) Lettered as above.
3. The plate is in the possession of J. C. Buttre, New York, who publishes impressions for sale, lettered as above.

[The original is a woodcut by Branston, Rescued from the Floods," from a design by Thurston, in "Religious Emblems," London: 1809. See Linton, "The Masters of Wood-Engraving," New Haven: 1889, p. 174, where Branston's cut is reproduced. The same cut was copied on wood by Devereux. See the same author's "History of Wood-Engraving in America," Boston: 1882, p. 19, where, however, the original cut is erroneously attributed to William Hughes.]

1829? **20. Title Vignette.**

A female figure, in ample drapery, fronting the spectator, eyes raised to heaven, kneels behind a cross, on which she rests her folded hands. The cross is planted upon one of the poles of the globe, which latter is only partly visible. Clouds surround the whole. Out of them stream rays of light upon the head of the kneeling figure. Vignetted. This vignette is engraved on the same plate with No. 19.

Extreme limits of work : 57 × 52 mm. ($2\frac{1}{4} \times 2\frac{1}{16}''$.)
Plate-mark of the whole plate : 198 × 127 mm. ($7\frac{7}{8} \times 5''$.)

Published in

1. *The Holy Bible*, on the engraved title-page, lettered : The | Holy Bible. | (Vignette.) | Thurston del. J. Cheney sc. | "Be thou faithful unto death, and I will | give thee a crown of life." | Rev. II. x. | [Publishers' address ?]
2. *The Holy Bible*, later edition, lettered as above, and with the following publishers' address : Auburn N. Y. | Alden & Beardsley | .
3. The plate is in the possession of J. C. Buttre, New York, who publishes impressions for sale, lettered as under No. 2.

[I only know this and the preceding engraving from the impressions obtained from Mr. Buttre, who kindly writes to me as follows concerning the plate : "I have had the plate since 1853, at that time for Alden & Beardsley, a firm that has been out of business from ten to twenty years. Near the early date I have a charge for the publishers' imprint, and presume, as a matter of course, the previous owner or publishers had their name on it instead of the present one. I have no print of it, however, to indicate the former publisher." The plate is placed hypothetically in the year 1829, or thereabouts, as lacking the robustness of the engraver's later work. See "List of Books, etc."]

1829. **21. The Portrait.**

A little boy, with curly hair, bareheaded, fronting the spectator, his head slightly turned to left, and looking upward, is seated on a large flat rock, between two smaller rocks, on one of which he rests his extended right arm, on the other his left elbow, while the left hand supports the head. The right leg is folded under the left, which hangs down over the rock. He is elegantly dressed, in pantalets,

waist and low-necked jacket, apparently of velvet, with a broad frilled linen collar and turned-over cuffs. Background rocks, with some branches overhead. To the left a glimpse of sea and sky, with foliage below. Vignetted.

Extreme limits of work : 55 × 68 mm. ($2\frac{3}{16} \times 2\frac{11}{16}$″.)
Plate-mark : ? × ?

Published in

1. *The Casket, 1829*, opp. p. 160. Underneath : J. Cheney sculp. from T. Lawrence | The Portrait. | Boston, Bowles & Dearborn.
2. *The Casket;* or *Youth's Pocket Library, 1830*, opp. p. 88. Underneath : J. Cheney sculp. from T. Lawrence | The Portrait. (See "List of Books, etc.")

[This engraving is a much reduced copy of Sir Thomas Lawrence's "Master Lambton," mezzotinted by Samuel Cousins in 1827.]

1830. 22. Title Vignette.

A pair of lovers walking in a wood. The man, to the right, in the theatrical fancy costume of a knight in civil dress, has his right hand upon the girl's right shoulder, his head is seen in profile turned towards her, with his left he seems to be pointing to a rose which she holds in her right hand. The girl is bareheaded, and wears a white low-necked waist with ample sleeves, with a bodice over it laced together in front, and a short skirt. Background of trees, on the right a large oak-tree, and still farther to the right, in the distance, three trees on a hillock. (See No. 4 below, for altered state.) Vignetted.

Extreme limits of work : 76 × 71 mm. ($3 \times 2\frac{13}{16}$″.)
Plate-mark : ? × ?

Published in

1. *The Token, 1830*, on the engraved title-page, lettered : The Token | (Vign.) | H. Inman del.— J. Cheney sc. | Boston D. Russell Print. | Published by Carter and Hendee | 1830. (An impression in this state is in the collection of Mr. Charles Henry Hart. The printer's address, in very delicate letters, is almost wiped out, and therefore quite faint.)
2. *The Token, 1830.* As above, but the printer's name has been taken away from its former place on the plate and re-engraved : D. Russell Pr^{t}, in a curved line under the date, 1830. (This is evidently the more common state.)

3. *Album, 1832,* on engraved title-page, lettered: Album | (Vign.) | H. Inman del.—J. Cheney sc. | New York. | Published by Peabody & C° | 1832. (Ph.)
4. *The Lady's Cabinet Album,* no date, on engraved title-page, with the following lettering: Album | (Vign.) | H. Inman del. — J. Cheney sc. | New York. | Published by Elisha Sands. The middle one of the three trees on the hillock in the distance on the right has been taken out, and the figure of a man substituted. (An incomplete copy of this volume in my possession is stamped upon the back: Lady's | Album | N. York | 1842 | .)
5. *Buttre's Catalogue.* On the cover, with the following lettering: Catalogue | of | Engravings. | (Vignette, with the change described under 4.) | H. Inman del. — | J. Cheney sc. | New York. | J. C. Buttre. | 7 Barclay Street. Around the whole has been engraved a border formed of a wave-line with leaflets attached to it.

[It is said that Inman aided John Cheney in the engraving of this plate. — *Note by Mrs. Ednah D. Cheney.*]

1830. 23. Sibyl.

Half length of a young woman in a turban, her head turned to the left as if listening, writing into a large book with a quill pen. Only one hand, that holding the pen, is visible. Simple background, consisting of lines crossing in several directions. Rectangle.

Engraved surface: 65 × 80 mm. ($2\frac{9}{16} \times 3\frac{1}{8}''$.)
Plate-mark: 124 × 200 mm. ($4\frac{7}{8} \times 7\frac{7}{8}''$.)

Published in

1. *The Token, 1830,* opp. p. 31, lettered underneath: from a Painting after Guido. Engraved by J. Cheney. | Sibyl. | Published by Carter & Hendee, Boston. | M°Kinzie Print.r | .
2. *Lady's Cabinet Album, 1832,* opp. p. 14, lettered as above, but without the publishers' and printer's address.
3. *Lady's Cabinet Album, 1835,* as under No. 2.
4. *Lady's Cabinet Album,* no date, as under No. 2.
5. ? *The Moss Rose,* no date, opp. p. 14. (See "List of Books, etc.")
6. The plate is in the hands of J. C. Buttre, New York, who publishes impressions with the names of the artists only. The plate-mark is given from one of these impressions.

1830. 24. The Lost Children.

Two little children in a rocky glen, one of them, a girl, on the left, standing, bareheaded, her hands folded before her, the head inclined somewhat to the left. The other a boy, on the right, sitting, also bareheaded, his head bowed down, his face buried in his hands, over which hangs his frock. A bit of water in the right lower corner. Background of rocks and trees, a glimpse of sky in the upper left-hand corner. Rectangle, surrounded at the distance of about 1 mm. by a single line above and on the right, by two lines below and on the left.

Engraved surface, without the border-lines : 69 × 86 mm. ($2\frac{11}{16} \times 3\frac{3}{8}$″.)
With the border-lines : 72 × 89 mm. ($2\frac{13}{16} \times 3\frac{7}{16}$″.)
Plate-mark : ? × ?

Published in

1. *The Token*, *1830*, opp. p. 117, lettered below the border-lines: A. Scheffer. J. Cheney. | The Lost Children. | Published by S. G. Goodrich & Co Boston. | D. Russell Pr^{t} | .
2. *The Lady's Cabinet Album*, *1832*, opp. p. 307. Lettered as above, but without the publishers' and printer's address.
3. *The Lady's Cabinet Album*, *1835*, as under No. 2.
4. *The Lady's Cabinet Album*, no date, as under No. 2.
5 ? *The Moss Rose*, no date, opp. 307. (See "List of Books, etc.")

Proofs.

Trial proof, finished, but before the border-lines and the lettering. (M. F. A.)

1830. 25. The Torn Hat.

Head, neck, and bust of a boy, facing the spectator and wearing a torn straw hat. The neck is bare; a broad shirt-collar, reaching well up behind, falls over the boy's jacket. On the left side the frame cuts off the arm immediately below the shoulder; on the right the lowest point of the arm is about 5 mm. ($\frac{3}{16}$″) distant from the margin. Simple gradated background, consisting of lines crossing in two directions. Rectangle, enclosed in a rectangular flat frame.

Size of inner rectangle : 54 × 68 mm. ($2\frac{1}{8} \times 2\frac{11}{16}$″.)
Engraved surface with frame: 68 × 82 mm. ($2\frac{11}{16} \times 3\frac{1}{4}$″.)
Plate-mark : ? × ?

Published in

Youth's Keepsake, 1830, as the frontispiece. Lettered underneath the frame: T. Sully pinx. J. Cheney sc. | The Torn Hat. | Published by Carter & Hendee, Boston. | McKinzie Pt. | .

Proofs.

1. Unfinished, without the frame, and with trials of the needle and the graver in the margin. (G. On thin India paper.)
2. With the lettering. (E. D. C.)

1831. 26. The Pirate.

A group of old English houses, with high chimneys from which smoke is issuing. On the corner of the tallest building of the group to the right, is a "pepper-box" turret, with a weather-vane upon it. Projecting from the lower building, over the porch, is a square bay, supported by pillars. At the porch two men, greeting one another. To the left of this group five women and two girls, to the right three women and three men, one of the latter well towards the foreground. In the distance, on the right side, two women, one of whom carries a basket. On the left two dogs, one lying, the other running. In the foreground grass, and to the right an anchor, etc., near a bit of water. Vignetted.

Extreme limits of the work: 70 × 63 mm. ($2\frac{3}{4} \times 2\frac{7}{16}$″.)
Plate-mark: ? × ?

Published in

Waverley Novels, Parker's Edition, Boston, 1831, Vol. 23, as the frontispiece. Lettering: The Pirate. | (Vignette.) | A. Naysmith del J. Cheney sc. | Beneath a low, broad, and large porch, — stood Magnus himself, intent on | the hospitable toil of receiving and welcoming the numerous guests who successively | approached. | Vol. I Page 148. | Boston. | Samuel H. Parker. | 164 Washington St.

1831. 27. Just Seventeen.

Three-quarter length of a young lady, seated, facing the spectator full front. The hair arranged in curls on both sides and on the top of the head. Low-necked dress. The left arm, the hand not seen, rests in the lap, the right is supported on the back of the chair at the

elbow, and the right hand holds an eye-glass which is attached to a chain hanging around the neck. To the left, in the background, is seen a column, to the right trees, between these the clouded sky. Rectangle, surrounded by lines (two at the bottom and along the right, one at the top and along the left) at a distance of about 2 mm.

Engraved surface without the lines : 67 × 82 mm. ($2\frac{5}{8} \times 3\frac{3}{16}''$.)
With the lines : 71 × 85 mm. ($2\frac{3}{4} \times 3\frac{5}{16}''$.)
Plate-mark : 124 × 200 mm. ($4\frac{7}{8} \times 7\frac{15}{16}''$.)

Published in

1. *The Token, 1831,* opp. p. 141, lettered underneath : Painted by Sir Thoˢ Lawrence P R A. Engraved by J. Cheney. | Just Seventeen. | Published by Gray & Bowen. Boston. | Printed by McKinzie.
2. *The Lily, 1839,* opp. p. 219, lettered as above, but without the publishers' and printer's addresses.
3. *The Coral,* no date, opp. p. 105, with only the names of the artists.
4. In the state last described, the plate still exists in the hands of J. C. Buttre, New York, who publishes impressions for sale. The plate-mark is given from one of these impressions.

[The picture is a portrait of a Miss Crocker, mezzotinted by Samuel Cousins, and published by Colnaghi in 1828. It appears also, with the title "Miss Crocker," engraved in stipple by Thomson, in the "Talisman," London : 1831, and "Le Keepsake Français," Paris : 1831.]

1832. 28. Lesbia.

A young lady, nearly three-quarter length, seated, the body seen almost in front view, slightly turned towards the left, the head in profile turned towards the left. She rests her right arm on a table upon which lies a dead bird, at which she is looking. The hair is done up loosely towards the back of the head, over the shoulders is thrown a shawl, around the waist is a broad sash. On the bosom she wears two rose-buds, a larger and a smaller, with three leaflets. The left hand, only partly seen, rests in her lap, and holds the index finger of the right. Simple gradated background of lines crossing at right angles horizontally and perpendicularly, with some lighter diagonal lines. Rectangle.

Engraved surface : 65 × 79 mm. ($2\frac{9}{16} \times 3\frac{1}{8}''$.)
Plate-mark : ? × ?

Published in

1. *The Token, 1832*, opp. p. 63, lettered underneath : Sir J. Reynolds Pinx^{t} J. Cheney Sc. | Lesbia. | Published by Gray & Bowen, Boston. | M^{c}Kinzie. Pr^{t} | .
2. *Atkinson's Casket?* There are impressions lettered : Sir J. Reynolds Pinx^{t} J. Cheney Sc. | Lesbia. | Published by S. C. Atkinson. | , which would seem to show that the plate was used also for Atkinson's "Casket," but I have not been able to find the volume.

[The original, painted in 1764, is a portrait of Mrs. Collier, or Collyer, formerly Miss Gwynn, Gwyn, or Guynn, first and divorced wife of Capt. George Collier, who was knighted in 1775 and died in 1795, when Vice-Admiral of the Blue. It was engraved in mezzotint by G. Graham, under the title "Cælia lamenting her dead sparrow;" by Richard Houston, with verses under it : "On Chloe's Sparrow;" and by J. Watson, without special title, and some verses from Catullus. There is also a small later mezzotint by S. W. Reynolds, with the lettering : "Lesbia. Portrait of M^{rs} Collyer. In the possession of Gen^{l} Guynn." An impression of this mezzotint is among the things left by John Cheney; but it cannot have served him as the original, as it was only published in 1835.]

1833. 29. Guardian Angels.

(TEH [SIC!] ORPHAN'S GUARD.)

A child angel, about half length, facing the spectator, holds in his arms a sleeping child, whose head rests upon his left shoulder, under his outspread wing. Another child angel, on the left-hand side of the picture, is in the act of kissing the first angel, and passes his right arm around the sleeping child, so that his right hand rests on its left shoulder. On the right is seen a piece of fluttering drapery. The rest of the background consists of dark clouds. Rectangle.

Engraved surface : 76 × 72 mm. ($3 \times 2\frac{13}{16}$″.)
Plate-mark : ? × ?

Published in

1. *The Token, 1833*, as the frontispiece. Lettered underneath : Painted by Sir Joshua Reynolds Engraved by J. Cheney. | Guardian Angels. | Published by Gray & Bowen, Boston. | R. Neale Print. Boston | .

2. *Pollock, The Course of Time*, no date, opp. p. 115. Lettered underneath: Painted by Sir Joshua Reynolds Engraved by J. Cheney. | Teh [sic!] Orphans Guard. (The book must have been published in 1836 or earlier. A copy in the possession of Mr. Jas. D. Smillie, of New York, has his father's autograph on the title-page, with the year 1836.)

Proofs.

Before lettering. (K.)

[The original was painted by Sir Joshua in 1785. It is owned by the Duke of Leeds, and was exhibited at the Grosvenor Gallery in 1884. There is a mezzotint from it by C. H. Hodges, published in 1786. On an impression in the British Museum is written: "Portrait of Mast. Dunning." — *Communicated by Mr. J. B. Pearse, of Boston*, from Hamilton's "A Catalogue Raisonné of the Engraved Work of Sir Joshua Reynolds," London: 1884.]

1833. 30. A Portrait.

(OH THAT THOSE LIPS HAD LANGUAGE!)

Half length of a lady, the head slightly turned to right. Short curls fall over the ears, in which are ear-rings. She wears a frilled cap trimmed with ribbons. Around the neck a thin kerchief, which is tucked into the bosom of the dress. Puffed sleeves, of which only a small part near the shoulders is seen. Simple, almost flat background, formed by horizontal and vertical and some diagonal lines. Oval, enclosed in a rectangle, which again is enclosed in a rectangular frame formed of mouldings with curvilinear corner ornaments.

Size of oval: 58 × 70 mm. ($2\frac{1}{4} \times 2\frac{3}{4}$″.)
Size of inner rectangle: 69 × 81 mm. ($2\frac{11}{16} \times 3\frac{3}{16}$″.)
Size with frame: 85 × 99 mm. ($3\frac{3}{8} \times 3\frac{7}{8}$″.)

Published in

1. *The Token, 1833*, opp. p. 337. Underneath: Painted by Leslie. Engraved by J. Cheney. | A Portrait. | Published by Gray & Bowen, Boston. | Printed by Illman & Pillbrow.
2. *? ? ? ?* Lettered as above, but without printers' address. (E. D. C.)
3. *Croly, The Beauties of the British Poets*, no date, opp. p 214. Underneath: Painted by Leslie. Engraved by J. Cheney. | Oh that those lips had Language!

Proofs.

1. Trial proof, unfinished, before the frame, with only a line drawn around the rectangle. (H. This proof shows pencillings, indicating proposed changes.)
2. Trial proof, with considerable added work, which shows especially on the neck, bosom, and kerchief, but still unfinished, and with only a line around the rectangle, instead of the frame. (U. S., M. F. A., E. D. C. The two proofs in the Museum of Fine Arts, Boston, again show pencillings.)
3. Finished, but still with only the line instead of the frame. (G.)

1833? 31. Old Man and Child.

Interior of a French peasant's cabin. An old man, wearing a high cap and dressed in a waistcoat, coat, apron, striped breeches, and, apparently, gaiters, sits in an arm-chair turned somewhat to the left. In his arms he holds a little child, with long curls, barefooted, also wearing a high cap, and dressed in a frock with a white apron over it. The child is in the act of putting a clay pipe into the old man's mouth with its right hand. To the left is visible part of a table, to the right part of a rough cupboard, with a bottle standing upon it. In the wall, in the background, a sort of niche. Rectangle.

Engraved surface : 78 × 105 mm. ($3\frac{1}{16} \times 4\frac{1}{8}''$.)
Plate-mark : ? × ?

I know of only one impression from this plate, a proof, apparently unfinished, without lettering (E. D. C.). There is no evidence beyond family tradition that John Cheney engraved it. It is said to have been done from a drawing, which must have been in water-colors, and was manifestly of French origin. On Jan. 15, 1833, John Cheney writes from Paris (see "Memoir," p. 21) : "I have an opportunity to engrave something for a French work, and think I shall do so." This is *possibly* the plate here alluded to. The work is certainly very much like that of "The Young Savoyard" (see Seth Wells Cheney's work, No. 6), in the engraving of which John Cheney assisted his younger brother, and it has therefore been placed in the same year.

1834. **32. The Orphans.**

Two girls, bareheaded, seen about half length, turned towards the right. The older, dark-haired, stands behind the younger, fair-haired, and rests her left hand upon the younger's left shoulder, while her right hand rests upon the sister's bent right arm. Both wear rather low-necked dresses. The hair of the older is decorated with a ribbon upon the back of the head, and a shawl is thrown over her right arm, and passes over the left arm and in front of the younger. On the right cheek of the latter is seen a tear. Background of rocks, trees, and sky, with a bit of water in the lower right corner. Circle, not quite perfect, enclosed in a square, the circumference of the former coinciding with the sides of the latter. The rectangle, up to the circle, filled in with horizontal and perpendicular lines crossing one another.

Engraved surface : 74 × 89 mm. ($2\frac{9}{16}$ × $3\frac{1}{2}$″.)
Plate-mark : ? × ?

Published in

The Token, 1834, as the frontispiece. Underneath : Engraved by John Cheney | The Orphans. | Published by Charles Bowen. | Printed by R. Neale.

Proofs

Early trial-proof, the rectangle around the circle filled in with horizontal lines only. Without lettering. (M. F. A.)

[This plate was executed from a fine lithograph, still in the possession of Mrs. Ednah D. Cheney, which measures, surface of drawing, 109 × 116 mm. ($4\frac{5}{16}$ × $4\frac{9}{16}$″), and is lettered underneath : The Orphans. | Drawn on Stone by Rich^{d} J. Lane from a slight Sketch by | Gainsborough, | in the Possession of E. R. Gardiner Esq^{r} | Proof. | Published Jan^{y} 1st 1827. by J. Dickinson New Bond Street. | Printed by C. Hullmandel. The compass marks, and the figures, in pencil, for the network of lines used in the reduction, are visible on the lithograph.]

1834. **33. Why dont he come.**

A girl, seen at not much more than half length, looking out of an arched window of heavy masonry. The hair is cut rather short, about the neck loosely hangs a kerchief, tied into a knot on the bosom.

With the left hand she shades her eyes from the sun, the right rests on the window-sill. In the upper left-hand corner is part of a wicker cage, in which the tail and part of the body of a black bird are seen. Through the window, on the left, is seen a curtain. The rest of the background is a simple gradated surface, formed by wavy horizontal and vertical lines crossing one another. Rectangle.

Engraved surface : 71 × 91 mm. ($2\frac{13}{16} \times 3\frac{9}{16}''$.)
Plate-mark : 141 × ? mm. ($5\frac{9}{16} \times ?''$.)

Published in

The Token, 1834, opp. p. 25, lettered underneath : Engraved by Jno. Cheney. | Why dont he come. | Published by Charles Bowen, Boston. | Printed by R. Neale.

Proofs.

1. Pure etching, the figure only outlined in dots. (M. F. A.)
2. Almost finished, the shadows deepened with India ink. (M. F. A.)
3. Finished, but without lettering. (E. D. C.)

[Mrs. Ednah D. Cheney thinks the original is by Leslie.]

1835. 34. The Cottage Girl.

(INDUSTRY.)

Three-quarter length of an English, or Irish, peasant-girl, seen in profile towards the left, knitting a stocking, at which she is looking. She wears a white cap, from under which her hair escapes in loose strands, and a dress with a large cape, gathered up at the back, so as to show the petticoat. At her left side hangs something that looks like a large locket. She stands in the open air, leaning against the sill of a window, the sash of which opens outward on the left. On the same side is seen part of a rose-bush. Rectangle.

Engraved surface : 80 × 110 mm. ($3\frac{1}{8} \times 4\frac{3}{8}''$.)
Plate-mark : 148 × 229 mm. ($5\frac{13}{16}'' \times 9''$.)

Published in

1. *The Token, 1835*, opp. p. 319, lettered underneath : Painted by E. Landseer. Engraved by Cheney. | The Cottage Girl. | Published by Chᵉ Bowen. Printed by R. Andrews.
2. *The Lily (1839 ?)*, opp. p. 49, lettered as above, but without publisher's and printer's addresses. (See "List of Books, etc.")

3 *Token of Friendship*, no date, opp. p. 28, lettered underneath : Painted by E. Landseer. Engraved by Cheney. | Industry.

Proofs.

Before the lettering. (K., G.)

1835. 35. The Dream of Youth.

A youth, with only a cloth over his back, facing the spectator, is sitting on a grassy bank, leaning against the trunk of a palm-tree, his arms folded, his right foot on his left knee, his eyes half closed. On the ground before him lie an antique hat and a staff. About him are five genii, one a cupid; another with palette, lyre, etc. ; a third with palm-branch and laurel-wreath ; a fourth with a cornucopia full of coin ; the fifth, partly hidden under the youth's left arm, without emblems. In the distance hovers Time with scythe and hour-glass. The background lightly shaded in the upper part by broken, wavy lines in a horizontal direction. Rectangle defined by a line.

Engraved surface : 84 × 113 mm. ($3\frac{5}{16} \times 4\frac{7}{16}$″.)
Plate-mark : ? × ?

Published in

The Token, *1835*, opp. p. 213. Underneath : Painted by Guerin. Engraved by Cheney. | The Dream of Youth. | Published by Chas. Bowen. | Printed by R. Andrews.

1835. 36. The Young Princess.

(AMANDA.)

Head, neck, and bust of a young lady, the bust seen in profile towards the left, the head turned towards the spectator, so that the face is seen in about three-quarter view, the eyes looking straight out of the picture. The hair falls in loose ringlets over the forehead, along both sides of the face and down the back, and is ornamented with flowers on the left side of the head. Necklace of pearls, with an oblong pendant in front ; low-necked dress ; a rosette made of ribbon upon the bosom. Simple gradated background, consisting of lines crossing in three directions. Rectangle.

Engraved surface : 67 × 82 mm. ($2\frac{5}{8} \times 3\frac{1}{4}$″.)
Plate-mark : ? × ?

Published in

1. *The Token, 1835*, opp. p. 255. Underneath : Engraved by Cheney. | The Young Princess. | Published by Chas. Bowen. | Printed by R. Andrews | .
2. *Croly, The Beauties of the British Poets*, no date, as the frontispiece, lettered underneath : Engraved by Cheney. | Amanda.

[See a reduced and reversed repetition of part of this engraving among the bank-note work, No. 100.]

1836. 37. B. B. Wisner.

Half-length portrait of a gentleman, seated, the body slightly turned to left, the head seen somewhat from the right side. He wears a broad white neckcloth, the ends of which cover the shirt front ; no collar ; a coat with a very high, rounded collar, and a waistcoat with a standing collar, cut rather low. In the lower right-hand corner the upholstered back of the chair is seen, above it part of the shaft of a Doric column. The rest of the background is wall-space. Rectangle.

Engraved surface : 92 × 108 mm. ($3\frac{5}{8} \times 4\frac{1}{4}''$.)
Plate-mark : 179 × 229 mm. ($7 \times 9''$.)

Published in

1. *The Missionary Herald, 1836*, as the frontispiece of No. 4, for April. Lettered underneath : Painted by F. Alexander. Engraved by J. Cheney. | B. B. Wisner ~ | Published by Crocker & Brewster No. 47 Washington St. Boston. | Printed by R. Andrews | . (The name is a fac-simile of a signature.)
2. *? ? ? ?* Underneath : Painted by F. Alexander. Engraved by J. Cheney. | B. B. Wisner ~ | Late Secretary of the A. B. C. F. M. (Ph.)

Proofs.

1. Not quite finished. The wall-space to left shows only a gradation of color. The triangular space under the right arm, in the lower left corner, is only divided into a lighter and a darker part. (M. F. A.)
2. Finished, but before lettering. At the distance of about 12 and 15 mm. ($\frac{1}{2}$ and $\frac{5}{8}''$) respectively, from the left margin, fine lines have

been introduced between the perpendicular lines in the background, to indicate a moulding, or a stripe, upon the wall. (In late impressions these lines have almost disappeared again.) In the lighter part of the triangular space in lower left corner, 8 mm. ($\frac{5}{16}''$) from the left margin, measured on the lower margin, two short lines have been introduced, running diagonally upward from the lower towards the left margin. (M. F. A. The signature, B. B. Wisner, is marked on this proof with pencil.)

3. With the lettering, but without the printer's address. (M. F. A., E. D. C.)

[The original oil-painting from which this plate was engraved is in the rooms of the American Board of Commissioners of Foreign Missions, in Boston. Dr. Benjamin Blydenburg Wisner, minister of the Old South Church, Boston, 1821–1832, was born at Goshen, N. Y., Sept. 29, 1794, and died at Boston, Feb. 9, 1835.]

1836. 38. Title Vignette.

Head, neck, and shoulders of a young lady, the head turned to right, and bent slightly downwards. The hair, which falls upon the shoulders in loose ringlets, is fastened across the front part of the head by two bands, in which appear four knots. Vignetted. No shading in the background.

Extreme limits of the work: 41 × 42 mm. ($1\frac{5}{8} \times 1\frac{11}{16}''$.)
Plate-mark: ? × ?

Published in

The Token, 1836, on the engraved title-page, with the following lettering: The | Token | and | Atlantic Souvenir | (Vignette) | F. Alexander. Jno. Cheney. | Boston. | Charles Bowen. | 1836.

Proofs.

1. Unfinished trial-proof, with the hair over the right shoulder (left side of impression), different from the finished state. (U. S.)
2. Finished, but before all lettering. (M. F. A. There are also false proofs, with the lettering wiped out.)

[The original is a portrait of Miss Anna Shaw, painted for Mr. Robert G. Shaw [of Boston]. — *From a letter from Mrs. L. G. Alexander to Mrs. Ednah D. Cheney*, dated Florence, March 31, 1890.]

1836. **39. Beatrice.**

(DORA HAY.)

Three-quarter length of a young lady, seated, facing the spectator, the head slightly turned toward the left and bent downward. A string of pearls passes over the front part of the hair, the back hair is gathered into a net. The wide sleeves are slashed on the upper arm, and a sort of mantle, with an embroidered border, hangs over the arms. The fingers of the right hand play with a chain which hangs four-fold around the neck, the left, only partially seen, rests in the lap. The background is formed by the wall of a room, decorated with perpendicular mouldings and gothic tracery. Rectangle.

Engraved surface: 77 × 93 mm. ($3 \times 3\frac{5}{8}''$.)
Plate-mark: 143 × 189 mm. ($5\frac{5}{8} \times 7\frac{7}{16}''$.)

Published in

1. *The Token, 1836*, opp. p. 105, lettered underneath: Painted by W. Allston. Engraved by J. Cheney | Beatrice. | Published by Charles Bowen. | Print. at R. Andrews.
2. *Atkinson's Casket, 1837*, opp. p. 529, as the frontispiece of the December number, lettered as above, but with the name of S. C. Atkinson substituted for that of Charles Bowen. (The printer's address is very faint, the intention evidently having been to wipe it out.)
3. *? ? ? ?* There is another state of this plate with the title changed to: Dora Hay. Whether publisher's and printer's names follow this, I cannot tell, as the only impression I have seen (H.) is cut close to the title.

Proofs.

There is a proof, apparently without lettering, in the Museum of Fine Arts, Boston, and another of the same kind, with pencillings indicating possible corrections, in the collection of Mr. Charles Henry Hart, but on both of them the lettering has merely been scratched off, and there is no evidence in the printed impressions that the corrections have been made.

1836. **40. Fanny Kemble.**

(FRANCES ANNE KEMBLE.)

Head, neck, left shoulder, and part of the back of a lady, with the left hand and the greater part of the left lower arm, turned to left.

The hair, in curls, is loosely held together by two bands. Drapery loosely thrown over the shoulders. Vignetted. Almost circular shading in the background.

Extreme limits of the work: 89 × 82 mm. ($3\frac{1}{2} \times 3\frac{3}{16}$″.)
Plate-mark: 143 × 190 mm. ($5\frac{5}{8} \times 7\frac{1}{2}$″.)

Published in

1. *The Gift, 1836,* as the frontispiece, lettered underneath: Painted by T. Sully. Engraved by J. Cheney. | Fanny Kemble. | Printed by D. Stevens. | Published for the Proprietors of the Gift.
2. *Poems by Frances Anne Butler, 1844,* as the frontispiece, lettered underneath: Painted by T. Sully. Engraved by J. Cheney. | Frances Anne Kemble.

Proofs.

1. Very early trial-proof, the flesh almost only lines of dots. (U. S., M. F. A.)
2. But little advanced, the drapery on the left shaded by close fine lines. (G. This proof shows pencillings, to indicate how the drapery is to be carried out.)
3. Considerably advanced in the background. The close lines in the drapery removed, and others, more widely apart, substituted and carried over other parts of the drapery. (H. This proof also shows pencillings in the drapery.)
4. Strengthened throughout, especially in the background. The lines indicated in pencil in the previous proof added on the drapery, with others on the shoulder. (G.)
5. In the previous proof the lower line formed by the shading lines of the drapery was almost straight. These lines have therefore been extended in part, so that their ends form a curved line. A heavy spot at the upper left-hand corner of the background has been removed, and a number of refinements have been added, such as softening the edges of the background and introducing interlines in parts of the drapery. (G., M. F. A. On the latter proof the painter has written, for the guidance of the engraver, a number of remarks illustrated by little sketches: "I have increased the effect of hair: — & touched parts . . . these . . . this . . . this the shape of the shadow from the thumb, please make as I have changed it; & keep the fingers obscure In fact this is an awkward passage in my picture. T S I am delighted with the engraving T Sully")
6. The suggestions of the painter have been carried out, and a little additional work has been done on the drapery, partly by addition, partly

by removal. The names of the artists appear under the portrait: Painted by T. Sully. Engraved by J. Cheney. This state seems, however, to be later than the finished state published in 1836, as the changes in the drapery do not appear in the latter, while they appear in the plate as published in 1844. In the two impressions of the state under consideration that I have seen (H., E. D. C.), there is observable, furthermore, another curious peculiarity. Under the portrait appear traces of a title, "Isabella" or "Estella," which has either been wiped out before printing or imperfectly removed from the plate. I have not been able, however, to find an edition with such a title. Mr. Hart's proof shows touches of white, indicating proposed changes.

7. Large paper proof on India of the finished state of 1844. (Ph.)

[The original is in the Carey Collection, Penns. Academy of the Fine Arts, Philadelphia, A 64. It is hardly necessary to say that it represents the well-known actress and authoress, daughter of Charles Kemble, born in London, 1811, who came to America in 1832. — See Letters I, II, and III, in the Appendix.]

1837. **41. The Lost, Found.**

An illustration of a well-known scene in "Tristram Shandy." A young man in the costume of the last century is sitting to the left on a stone bench before a house. He has his three-cornered hat between his knees, and is absorbed in reading the writing on a crumpled piece of paper which he holds with both hands. To the right of him stands a young woman, who is taking the curl-papers out of her hair and dropping them into the young man's hat. One of these papers is on the ground near the young man's right foot. Behind the young woman, on the doorstep, lies her cap. Before her a little poodle dog, partly shaven, who seems to be barking at the young man. Back of the latter the wall of the house, back of the young woman, its doorway, with the door opened towards the right. Over the young man's head a sign: Chaises Calashes et | autres Voitures re — | — pairees et remises a neuf | . Rectangle.

Engraved surface: 79 × 111 mm. ($3\frac{1}{8} \times 4\frac{3}{8}''$.)
Plate-mark: 139 × 191 mm. ($5\frac{1}{2} \times 7\frac{1}{2}''$.)

Published in

The Token, 1837, opp. p. 43. Underneath: Painted by C. R. Leslie. Engraved by J. Cheney. | The Lost, Found. | Boston

Published by Charles Bowen. | Printed by R. Neale. (This plate occurs in two states in the book itself. In the earlier state there is no attempt at modelling in the scrap of paper on the ground, beyond a row of dots which seem to indicate a crease. In the later state some dry-point lines have been added, evidently to subdue the glaring white of the spot made by the paper.)

Proofs.

1. Unfinished trial proof. The triangular shadow under the sign on the wall of the house has not yet been indicated. (F. W. C.)
2. The foreground has been rebitten. The triangular shadow is still wanting. (M. F. A.)
3. With the lettering, but before the dry-point lines in the scrap of paper on the ground. (E. W. G.)
4. With the lettering and with the dry-point lines in the scrap of paper. (M. F. A., H. The printer's name in these proofs is so faint as to be easily overlooked. There are traces of it, nevertheless.)

[False proofs exist, apparently without lettering, yet with the dry-point lines in the scrap of paper. Such an impression in the possession of Mrs. Electa W. Goodman shows that a mask was placed on the plate, so as to cover up the lettering.]

1837. 42. Dorothea.

(BATHING. — THE DISGUISE.)

A girl in boy's clothing, sitting upon a rock, facing the spectator, the head somewhat inclined to left, her left arm resting upon a higher part of the rock, her right hanging down by her side, the hand holding a ribbon. She has taken off her shoes and stockings and rolled up her pantaloons, and is about to bathe her feet in a brook running at the foot of the rock. Her cap, a stick, etc., are lying at her side on the rock to the left, and her shoes are on the ground on the same side. Background of rocks, trees and water, and mountains and a bit of sky in the upper right corner. Rectangle.

Engraved surface : 77 × 102 mm. ($3\frac{1}{16} \times 4\frac{1}{16}$″.)
Plate-mark : 146 × 191 mm. ($5\frac{3}{4} \times 7\frac{1}{2}$″.)

Published in

1. *The Gift, 1837*, opp. p. 54. Underneath : Painted by J. G. Middleton. Engraved by J. Cheney after Goodyear. | Dorothea. |

Published by Carey & Hart 1837. Printed by D. Stevens. (See "List of Books, etc.")

2. *The Literary Souvenir, 1838*, opp. p. 145. Underneath: Painted by J. G. Middleton. Engraved by J. Cheney after Goodyear. | Bathing. | Printed by D. Stevens. (The only copy of the book I have seen wanted the plate. The lettering is given from a plate evidently torn from the book.)
3. *Godey's Lady's Book, 1840*, opposite p. 49, as the frontispiece to the February number. Underneath: Painted by J. G. Middleton. Engraved by J. Cheney after Goodyear. | The Disguise. | The Lady's Book.

Proofs.

1. Early trial-proof. (U. S., M. F. A.)
2. Later trial-proof. (G.)
3. Still later trial-proof. (M. F. A.)
4. Finished, but before all lettering. (Ph., G., E. D. C.)

[It is impossible to give positive marks of recognition for the different trial-states, as the work was carried forward all over the plate by rebiting etc., so that the earlier differ from the later principally by being more delicate. — According to Mr. S. A. Schoff, the preparatory etching was done by George H. Cushman, and from Letter IV published in the Appendix it appears that John Cheney was essentially assisted in the engraving of the plate "by a young engraver who is not yet known," — evidently his brother. In the same letter the price for the plate is given at $250. — The engraving by Goodyear which served as an original appeared in "The Literary Souvenir," London: 1835.]

1837. 43. The Love Letter.

(MARY.)

A young lady in bed, only the head, arms, and bust showing. She supports her head, which is adorned by rich long curls falling loosely upon the bosom, on her left hand, while in her right she holds a letter which she is reading. Beside her, close to the left elbow, lies a miniature with its cover. Parts of the bed-curtains are visible to right and left in the upper half of the picture, and the curtain also forms the background. Rectangle.

Engraved surface: 80 × 93 mm. ($3\frac{1}{8} \times 3\frac{11}{16}$″.)
Plate-mark: 178 × 228 mm. ($7 \times 8\frac{15}{16}$″.)

Published in

1. *The Gift, 1837*, opp. p. 198. Underneath: T. Sully. J. Cheney. | The Love Letter. | Printed by D. Stevens. (See "List of Books, etc.")
2. *The Literary Souvenir, 1838*, opp. p. 56. (The only copy of the book I have seen lacked the plate. The title in the list of plates is given: Mary. On an impression in the collection of Mr. Charles Henry Hart, which may have come from this book, the lettering is the same as under No. 1, with the exception of the title, which, instead of: The Love Letter, reads: Mary.)
3. *Godey's Lady's Book, 1839*, as the frontispiece. Underneath: T. Sully. J. Cheney. | The Love Letter. | L. A. Godey | Philadelphia. (Evidently the title: Mary, has been removed again, and the former title re-engraved.)
4. *? ? ? ?* With a broad ornamental border. Lettered: T. Sully. J. Cheney. | The Love Letter. The artists' names are between the lower line of the engraved surface and the inner line of the frame, the title is upon a piece of drapery forming part of the frame. (Ph.)

Proofs.

1. Unfinished trial-proof. The back of the right hand and the right arm are shaded with lines forming lozenges, with only a few dots. (G., F. W. C.)
2. Still unfinished. Dots have been introduced into the lozenges above mentioned. (U. S., M. F. A. One of the proofs in this state, in the collection of the Museum of Fine Arts, Boston, has been touched up by the painter, and bears the following remarks in his handwriting: "the white paint is applied where I would have the *line* lost. the nose near the eye & nostrils requires a little more marking to give clearness".)
3. Finished, but before all lettering. In the previous states no address is visible on the letter. It now has an address, of which *Mary N* can be made out, the rest being indistinct. (M. F. A., H., G.)

1837. 44. Esperanza.

(THE BRIDE.)

Half-length of a young lady slightly turned towards the right, but the face almost full front, and the eyes directed straight out of the picture. The hair is disposed in rich curls on both sides of the head,

with a band running under them along the upper line of the forehead. Low-necked dress, with immense puffed sleeves. Plain gradated background, formed of lines running in three directions. Rectangle.

Engraved surface: 75 × 94. ($2\frac{15}{16} \times 3\frac{11}{16}$″.)
Plate-mark: 138 × 198 mm. ($5\frac{7}{16} \times 7\frac{13}{16}$″.)

Published in

1. *The Magnolia, 1837*, as the frontispiece. Underneath: Cummings Pinxt. N. A. Cheney Sct. | Esperanza | Published by Bancroft & Holley New-York– | .
2. *The Token, or Affection's Gift [1846 ?]*, opp. p. 288. Underneath: Cummings Pinxt. N. A. Cheney Sct. | The Bride. (See "List of Books, etc.")

Proofs.

Before all lettering. (M. F. A., Ph., G., F. W. C.)

[According to a letter from the painter, Mr. Thomas S. Cummings, dated New York, April 1, 1890, the picture "is a portrait of Mrs. Castle, wife of Dr. A. C. Castle, an eminent dentist of Washington Square, N. Y., deceased many years ago."]

1837. 45. Martha Washington.

Three-quarter length of a lady in the costume of the latter part of the last century, standing, bare-headed, slightly turned towards the left, but looking out of the picture. The hair is combed backwards, and ornamented with strings of pearls. In the right hand, extended horizontally towards the left, she holds a sprig of flowers, the left hangs down the side and grasps the folds of the overskirt. In the background bushes and sky. Rectangle.

Engraved surface: 97 × 126 mm. ($3\frac{13}{16} \times 4\frac{15}{16}$″.)
Plate-mark: 179 × 255 mm. (7 × 10″.)

Published in

1. *Sparks, The Writings of George Washington, 1837*, Vol. I, opp. p. 105. Underneath: Engraved by J. Cheney & J. G. Kellogg | Martha Washington. | From the original picture by Woolaston in the | possession of G. W. P. Custis, Esqr. Arlington House. | Boston: | American Stationers Company.

2. *Sparks, The Writings of George Washington*, later editions, Vol. I, opp. p. 105. Underneath : Engraved by J. Cheney & J. G. Kellogg | Martha Washington. | From the original picture by Woolaston in the | possession of G. W. P. Custis, Esq^r. Arlington House. (See "List of Books, etc.")
3. *The Token, 1838,* opp. p. 293. Underneath : Engraved by J. Cheney & J. G. Kellogg | Martha Washington. | Printed by R. Neale.
4. *Sparks, Life of Washington, 1839,* opp. p. 98. The lettering has been restored, as under No. 2. (See "List of Books, etc.")

Proofs.

With the lettering as under No. 1, but without the artists' names. (H., E. D. C.)

[It has been stated that the portrait engraved by Cheney and Kellogg as that of Martha Washington, in reality represents Betty, George Washington's only sister, who married Col. Fielding Lewis. It appears, however, from investigations lately made by Mr. Charles Henry Hart, of Philadelphia, soon to be published, or which probably will have been published by the time this catalogue is issued, that this statement cannot be accepted, and that, therefore, the portrait must retain its old title.]

1837. 46. Martha Washington.

Head of an elderly lady, with a double chin, slightly turned to right, but the eyes looking straight out of the picture. On the head a frilled cap; the shoulders, partly seen, draped by a kerchief. Vignetted. Circular shading around the head.

Extreme limits of work : 70 × 72 mm. ($2\frac{3}{4} \times 2\frac{7}{8}$″.)
Plate-mark : 172 × 247 mm. ($6\frac{3}{4} \times 9\frac{3}{4}$″.)

Published in

1. *Sparks, The Writings of George Washington. 1837*, Vol. XII, as frontispiece. Underneath : Martha Washington. | From the original picture by Stuart, | in the possession of the Boston Athenæum. | Engraved by J. Cheney. | Boston, | American Stationers Company. A. D. M^cKinzie Print.
2. *Sparks, The Writings of George Washington*, later editions, Vol. XII, as frontispiece. Underneath : Martha Washington. | From the original picture by Stuart, | in the possession of the Boston Athenæum. | Engraved by J. Cheney. (See "List of Books, etc.")

3. *Sparks, Life of George Washington, 1839,* opp. p. 424. Lettered as under No. 2. (See "List of Books, etc.")

Proofs.

1. Before all lettering. (U. S., M. F. A., Ph., H., G., E. D. C.)
2. Lettered as in the finished state, but without the printer's name. (E. D. C.)
3. With the lettering as under No. 1 of the published states. (M. F. A.)

[The original of this exquisite engraving is the celebrated "Athenæum Head," by Gilbert Stuart, deposited by the Boston Athenæum in the Museum of Fine Arts, Boston. Mrs. Ednah D. Cheney has a slight preparatory pencil sketch made for the engraving by John Cheney.]

1838. 47. Reflection.

(NIGHT.)

A young lady kneeling on a balcony, turned slightly towards the left, her face raised to heaven, the left hand in her lap, the right upon the left. Before her, to the left, is a footstool, and against it, partly cut off by the left margin, a man's hat with feathers. Behind her, on the right, part of a chair is seen, with a man's coat upon it. On the extreme left part of a column, on the right part of a curtain. Background bushes and sky, with the moon, intersected by horizontal clouds. Rectangle.

Engraved surface: 81 × 110 mm. ($3\frac{3}{16} \times 4\frac{5}{16}$″.)
Plate-mark: 130 × 204 mm. ($5\frac{1}{8} \times 8$″.)

Published in

1. *The Christian Keepsake, 1838,* opp. p. 145. Underneath: Painted by Miss Sharpe. Engd by J. Cheney from Edwards. | Reflection Printed by D. Stevens.
2. *Friendships Offering, 1841,* opp. p. 198. Underneath: Painted by Miss Sharpe. Engd by J. Cheney from Edwards. | Night.
3. ? ? ? ? Above the picture: The Only Daughter. Underneath: Painted by Miss Sharpe. Engd by J. Cheney from Edwards. | Reflection. | "This Thought may soothe the gloomiest hour, | That we may meet by saving pow'r, | In Heav'n — beyond the Tomb." (An impression in this state in the possession of Mr. Walter K. Watkins, Chelsea, Mass.)

Proofs.

Before all lettering. (M. F. A., G., E. D C.)

[It appears from Letters V and VI, printed in the Appendix, that this plate was really engraved by Seth W. Cheney, and only finished by John. An impression of the engraving which served as the original is in the Phillips Collection. It is lettered underneath: Painted by Miss Sharpe. Engraved by J. C. Edwards. | Juliet. | London, Hurst, Chance & C°. R. Jennings & W. Chaplin. Cheapside. & Giraldon Bovinet & C°. Paris.]

1839. 48. Helen.

(LA JEUNE JAQUETTE. — ISABEL.)

Nearly full length of a young lady, standing, facing the spectator, the head slightly inclined to left, bareheaded, holding her bonnet in the left hand, and grasping the left wrist with the right hand. The hair arranged in rich curls on both sides of the head, and in braids on the crown. Low-necked dress trimmed with ribbons; over it a black mantilla trimmed with lace. Background of rose-bushes and sky, lost into indistinctness below. Rectangle defined by a faint line, with the corners cut off.

Rectangle measured through the centre: 79 × 102 mm. ($3\frac{1}{8} \times 4''$.)
Plate-mark: 133 × 190 mm. ($5\frac{1}{4} \times 7\frac{7}{16}''$.)

Published in

1. *The Gift, 1839*, as the frontispiece. Underneath: A. E. Chalon pinx. J. Cheney Sculp. [These names are placed along the cut-off corners. The S reversed, as shown.] | Helen. | Printed by D. Stevens.
2. *The Literary Souvenir, 1840*, opp. p. 175. Underneath: A. E. Chalon pinx. J. Cheney Sculp. [These names along the cut-off corners] | Printed by D. Stevens. | La Jeune Jaquette.
3. *The Literary Souvenir, 1844*, as the frontispiece. Underneath: A. E. Chalon pinx. J. Cheney Sculp. [Placed along the cut-off corners.] | Isabel. | Printed by D. Stevens. (In the only copy of this book which I have seen, the printer's address was very indistinct, as if it had been the intention to wipe it out. This state may occur, therefore, apparently without printer's address.)

Proofs.

1. Not much more than laid in. (M. F. A., H. In Mr. Hart's proof the large white rose in the background has been toned down with pencil.)
2. Almost finished, without the fine diagonal lines in the sky. (M. F. A.)
3? With artists' names only? On a proof apparently in this state, in the possession of Mrs. Electa W. Goodman, the paper is rubbed where the title and the printer's address would stand, if the impression were from the fully lettered plate. They may, therefore, have been erased.
4. With the lettering, as under No. 1 of the published states. (E. D. C.)

[In the Phillips Collection there is a false proof, at first sight without lettering, but with the late title, Isabel, still visible.]

[The original water-color from which this engraving was made hangs in the Print Room at the Penns. Academy of the Fine Arts, Philadelphia. It is not, however, in the catalogue.]

1839. 49. Title Vignette.

(MY BOYHOOD'S LOVE. — THE POETS CHOICE. — JULIA.)

Head, neck, shoulders, and left hand of a young lady, holding over her head a fan made of feathers. Vignetted. Slight shading in the background over the shoulders.

Extreme limits of work: 42 × 54 mm. ($1\frac{11}{16} \times 2\frac{1}{8}''$.)
Plate-mark: 140 × 191 mm. ($5\frac{9}{16} \times 7\frac{1}{2}''$.)

Published in

1. *The Gift, 1839*, on the engraved title-page, lettered: The Gift. | 1839. | (Vignette.) | T. Sully, pinx. J. Cheney. sc. | Edited by Miss Leslie. | Philadelphia: | E. L. Carey & A. Hart. (See "List of Books, etc.")
2. *The Literary Souvenir, 1840*, opp. p. 88. The lettering of the title-page, except the names of the artists, has been removed, and a frame has been added, consisting of several lines, with corner ornaments, and with scroll-work around them. Measurement of the frame, inside of the lines: 60 × 78 mm. ($2\frac{5}{16} \times 3\frac{1}{16}''$) Underneath the frame: My Boyhood's Love.

3. *Mrs. Norton, The Dream and Other Poems, 1841*, as the frontispiece. Same as the preceding, except the title, which has been changed to: The Poets Choice.
4. *The Literary Souvenir, 1845*, opp. p. 138. Same as the two preceding, except the title, which has been changed to: Julia.

Proofs.

1. Before all lettering. (M. F. A., G., E. D. C.)
2. With artists' names only. (M. F. A.)
3. With the lettering of the title-page, but without the artists' names. (U. S. It is impossible to explain the curious difference between 2 and 3, as the artists' names do not seem to have been wiped out on the plate or erased on the impression. The fine inner lines in the letters of the words "The Gift," which are engraved on the finished state, seem to have been added with pencil on this proof. Such lines have also been pencilled into the numerals of the year, 1839.)

[In the "List of Plates," in "The Gift," for 1839, the engraver's name is erroneously given J. B. Forrest]

1839. 50. Title Vignette.

Head, neck, and shoulders of a lady, the head turned to left, the eyes raised, the mouth slightly opened. The hair, undone, falls loosely over the shoulders. Vignetted. No shading in the background.

Extreme limits of work: 38 × 41 mm. ($1\frac{1}{2} \times 1\frac{5}{8}$″.)
Plate-mark: 141 × 229 mm. ($5\frac{9}{16} \times 9$″.

Published in

1. *The Christian Keepsake, 1839*, on the engraved title-page, lettered: The | Christian Keepsake. | 1839. | Edited by the Rev. John A. Clark. | (Vignette.) | J. Cheney, sculp. | Philadelphia. | W. Marshall & C°. |
2. *Friendships Offering, 1841*, on the engraved title-page, lettered: Friendships Offering | 1841 | (Vignette.) | J. Cheney, sculp. | Edited by Miss C. H. Waterman. | Philadelphia | Marshall, Williams & Butler. | J. Warr. Sc.

Proofs.

Finished, but before all lettering. (U. S., M. F. A., G., E. D. C.)

[According to the "List of Embellishments" in the "Friendships Offering," the design is by P. Williams.]

1840. **51. Title Vignette.**

Head, neck, and shoulders of a young lady, the head turned to left and slightly bent downwards. The hair is partly done up in braids at the back of the head, and partly falls over the shoulders in loose ringlets. Vignetted. No shading in the background.

Extreme limits of work: 35 × 38 mm. ($1\frac{3}{8} \times 1\frac{1}{2}$″.)
Plate-mark: 150 × 202 mm. ($5\frac{15}{16} \times 8$″.)

Published in

1. *The Token, 1840*, on the engraved title-page, lettered: The Token | and | Atlantic Souvenir | (Vignette.) | J. Cheney Sculp. | Boston: | Otis, Broaders & Company | MDCCCXL. | R. Andrews Print | .
2. *The Religious Souvenir, 1845,* on the engraved title-page, lettered: The | Religious Souvenir | (Vignette.) | J. Cheney Sculp. | Hartford, | S. Andrus & Son.
3. *The Religious Souvenir, 1846*, on the engraved title-page, with same lettering as before.
4. *The Religious Souvenir,* no date, on the engraved title-page, with same lettering as before.
5. *Remember!* No date, on the title-page, with the following lettering printed from type, except the engraver's name, which is engraved: Remember! | A Keepsake. | Edited by | Richard and Elizabeth Stoddard. | (Vignette.) | J. Cheney Sculp. | New York: | Published by Geo. A. Leavitt, | No. 8 Howard Street.

Proofs.

1. Before all lettering. (U. S., M. F. A., G., E. D. C.)
2. With only: J. Cheney Sculp. (M. F. A.)

[This head is apparently taken from an engraving of a nearly full-length figure, called "Juliet," by H. Cook, after E. T. Parris. Possibly both are from the same original. If this is not the case, Cheney has greatly refined upon Cook.]

1840. **52. Childhood.**

(ALFRED. — OUR FATHERS DARLING.)

Three-quarter length of a little boy, the body turned towards the left, the head, with long ringlets, slightly in the opposite direction.

Both arms rest upon a rock to the left. The body is naked to the waist. Simple background consisting of horizontal and diagonal lines, with some gradation towards the lower right. Oval, enclosed in a rectangle.

Oval: 85 × 98 mm. ($3\frac{5}{16} \times 3\frac{7}{8}''$.)
Rectangle: 88 × 103 mm. ($3\frac{7}{16} \times 4\frac{1}{16}''$.)
Plate-mark: 153 × 201 mm. ($6 \times 7\frac{15}{16}''$.)

Published in

1. *The Gift, 1840*, as the frontispiece. Underneath: T. Sully. J. Cheney. | Childhood. | Printed by Butler & Long | .
2. *The Gift*, for 1840, but without date, as the frontispiece. Lettered as above. (See "List of Books, etc.")
3. *The Literary Souvenir, 1845*, as the frontispiece. Lettered as above, with the exception of the title, which has been changed to: Alfred.
4. *? ? ? ?* Lettered as above, with the exception of the title, which has been changed to: Our Fathers Darling. (Ph., H.)

Proofs.

1. Unfinished. The rectangle consists of horizontal lines only. (M. F. A. The proof has been touched up by the painter, and has the following remarks in his handwriting: "See the hands — The left between Thumb & fore-finger. Also the 3^{d} finger of the right, & the thumb. The dimple near the elbow. Division on Shoulder. Chin. Nose. Flatness under arm. Breast's. Thorax & [beginning of thigh, — this crossed out again] the abdomen Shoulder. I have ventured a touch on the rock — But these touches are all harsh, I could not manage otherwise on the kind of paper.")
2. As before, but with alterations suggested by the painter carried out. (M. F. A.)
3. Finished, but before all lettering. (Ph.)
4. With the lettering of the first published state. (Ph., G.)

[The original is in the Carey Collection, Penns. Academy of the Fine Arts, A 74. The young sitter afterwards became the Rev. Alfred Langdon Elwyn, a clergyman of the Protestant Episcopal Church, of Philadelphia. The draft for, or copy of, the bill for this plate, for $325, is still preserved among John Cheney's papers at Manchester. — See a reduction of the same subject among "Bank-note Work."]

1840. 53. Title Vignette.

Head, neck, left shoulder, part of the back, and left lower arm, with the hand, of a young lady, the face almost in front view. The chin rests in the hand, which is in a horizontal position. The rich hair is in long, loose ringlets, through which passes a ribbon near the crown of the head. Vignetted. Circular shading around the head.

Extreme limits of work: 50 × 49 mm. ($2 \times 1\frac{15}{16}''$.)
Plate-mark: 143 × 232 mm. ($5\frac{5}{8} \times 9\frac{1}{8}''$.)

Published in

1. *The Gift, 1840*, on the engraved title-page, lettered: The Gift | 1840 | (Vignette.) | T. Sully. J. Cheney. | Edited by Miss Leslie. | Philadelphia | E. L. Carey and A. Hart. | J. & W. W. Warr. | Printed by Butler & Long.
2. *The Gift*, for 1840, but without date, on the engraved title-page, lettered as under No. 1, except that: 1840 | has been removed, and: an | annual | substituted for it. (See "List of Books, etc.")

Proofs.

1. Before all lettering. (M. F. A., H., G., E. D. C. There are slight differences in the background in some of these proofs, which it is impossible to describe.)
2. With artists' names only. (U. S., M. F. A.)

[Portrait of Miss Blanche Sully, the painter's daughter. *Communicated by Mr. Charles Henry Hart.* — The draft for, or copy of, the bill for this plate, for $150, is still preserved among John Cheney's papers at Manchester.]

1840. 54. Isabella.

(BEATRICE.)

Nearly three-quarter length of a young nun, standing, presenting the full front view to the spectator. The right hand holds against the bosom a small cross, which is attached to a rosary thrown over the shoulders. The left arm rests on a stone parapet which fills the right lower corner of the picture, and the left hand holds the string to which the beads of the rosary and the cross are attached. In the lower

left corner appear slight indications of landscape; the rest of the background is sky. Rectangle.

Engraved surface: 77 × 97 mm. (3 × 3⅞″.)
Plate-mark: 141 × 221 mm. (5⅝ × 8¾″.)

Published in

1. *The Gift, 1840*, opp. p. 34. Underneath: T. Sully. J. Cheney | Isabella. | Printed by Butler & Long.
2. *The Gift*, for 1840, but without date, opp. p. 34. Lettered as above. (See "List of Books, etc.")
3. *Griswold, The Poets and Poetry of America, 1843*, opp. p. 384, lettered as above, with the exception of the title, which has been changed to: Beatrice.

Proofs.

1. Before any lettering. (Ph., G., E. D. C. The proof in the Phillips Collection is marked "unfinished," but seems to be finished. As there may be false proofs of this state in existence, it will be well to note that the true proofs before letter can be told by two short perpendicular strokes, close together, immediately below the lower margin and about 3 mm. [about ⅛″] to the left of the right hand margin.)
2. With artists' names and printers' address only. (Ph.)
3. With the lettering of the third published state. (Ph.)

[A draft for, or copy of, the bill for this plate, for $325, is still preserved among John Cheney's papers at Manchester, Conn. The original by Sully is in the Cary Collection at the Penns. Academy of the Fine Arts, A 61.]

1840. 55. Lady Reading.

(THE PORTRAIT. — THE SCRAP BOOK.)

Half-length of a lady, fronting the spectator, the head turned slightly to the right and downward, reading in a book resting on her left arm, the leaves held open by the right hand, which is the only one visible. The hair is partly done up in braids, and falls loosely over the back of the neck and the right shoulder. The head is draped with a cloth which falls over the shoulders. In the hair, on the crown of the head, is an ornament consisting of a number of rings. In the upper left-hand corner is visible part of an arch. Simple

gradated background, consisting of straight horizontal and waved vertical lines crossing one another. Rectangle, surrounded by two lines, sometimes running into one, at a distance of about 1 mm.

Engraved surface without the lines : 83 × 99 mm. ($3\frac{1}{4} \times 3\frac{15}{16}$″.)
With the lines : 85 × 101 mm. ($3\frac{5}{16} \times 4$″.)
Plate-mark : 144 × 222 mm. ($5\frac{11}{16} \times 8\frac{3}{4}$″.)

Published in

1. *The Christian Keepsake, 1840*, opp. p. 43. Underneath : M. J. De Franca. J. Cheney. | Lady Reading. | Printed by D. Stevens.
2. *Friendship's Offering, 1842*, opp. p. 266. Underneath : M. J. De Franca. J. Cheney. | The Portrait | .
3. *The Ladies' Scrap Book, 1845*, as the frontispiece. Underneath : M. J. De Franca. J. Cheney. | The Scrap Book.

Proofs.

Trial-proof, not quite finished. (M. F. A.)

[All but the hair and background is executed in stipple, the only known plate by John Cheney engraved in this manner.]

1842. 56. The Country Girl.

(MAIDENHOOD.)

Nearly three-quarter length of a young woman, standing, facing the spectator, and resting a basket against her left hip, holding it with her left hand, which is the only one visible. Upon her head, which is slightly inclined to the left, she wears a bonnet, the left string of which hangs over her bosom. The hair is loosely done up, and one strand hangs down over the right shoulder. Over her dress she wears a sort of cape. Indication of hills in the distance on the left; the rest of the background is sky. Rectangle.

Engraved surface : 80 × 97 mm. ($3\frac{1}{8} \times 3\frac{7}{8}$″.)
Plate-mark : 152 × 228 mm. ($6 \times 8\frac{15}{16}$″.)

Published in

1. *The Gift, 1842*, as the frontispiece. Underneath : T. Sully. J. Cheney. | The Country Girl. | Printed by Butler & Long. (See "List of Books, etc.")

2. *Griswold, The Poets and Poetry of America, 1843*, opp. p. 301, lettered as above, with the exception of the title, which has been changed to : Maidenhood.

Proofs.

1. Unfinished trial-proof. (Ph.)
2. Finished, but before lettering. (Ph.)
3. With lettering of No. 1 of published states. (M. F. A., Ph., G.)
4. With lettering of No. 2 of published states. (H.)

[The head is a portrait of a Miss Cook. *Communicated by Dr. L. R. Koecker, of Philadelphia.* — The draft for, or copy of, a bill for "Country Girl" and "Gipsy" (see No. 59), for $500 for the two, is still preserved among John Cheney's papers at Manchester, Conn.]

1842. 57. Title Vignette.

Head, neck, part of bust, and left lower arm and hand of a young lady. The head, slightly turned to left, rests upon the hand. The very rich hair falls upon the shoulders in loose ringlets. Vignetted. Circular shading around the head.

Extreme limits of work : 62 × 70 mm. ($2\frac{7}{16} \times 2\frac{3}{4}$″.)
Plate-mark : 155 × 220 mm. ($6\frac{1}{8} \times 8\frac{3}{4}$″.)

Published in

1. *The Gift, 1843*, on the engraved title-page, lettered : The Gift | 1842 | (Vignette.) | T. Sully. [Part of the hair divides this from] J. Cheney. | Philadelphia | E. L. Carey and A. Hart. | J. Warr. | Printed by Butler & Long. (See "List of Books, etc.")
2. *The Literary Souvenir, 1844*, on the engraved title-page, lettered : The | Literary | Souvenir | 1844. | (Vignette.) | T. Sully. [Part of the hair divides this from] J. Cheney. | Philadelphia | Carey and Hart. | W. L. Germon.

Proofs.

1. Unfinished trial-proof. (G.)
2. With lettering of No. 1 of published states. (Ph.)

[Portrait of Miss Blanche Sully, the painter's daughter. *Communicated by Mr. Chas. Henry Hart.* — A draft for, or copy of, the bill for this plate, for $150, is still preserved among John Cheney's papers at Manchester, Conn.]

1842. 58. Dulcinea.

(THE SPANISH MAID.)

Three-quarter length of a girl, seated, the body turned somewhat to right, the face full front, as if she were looking into a mirror before her, doing up her back hair. She wears a chemise, corset and petticoat, and a piece of ribbon lies across her lap. Parts of the seat and back of the chair are visible, over the latter a piece of drapery hangs in straight folds. To the right is part of a curtain. Simple gradated background, consisting of straight perpendicular and wavy horizontal lines crossing one another, with a few diagonals near the left margin in the upper half. Rectangle.

Engraved surface: 83 × 101 mm. ($3\frac{1}{4} \times 4''$.)
Plate-mark: 152 × 227 mm. ($6 \times 8\frac{15}{16}''$.)

Published in

1. *The Gift, 1842*, opp. p. 43. Underneath: C. R. Leslie R. A. J. Cheney. | Dulcinea. | Printed by Butler & Long. (See "List of Books, etc.")
2. *Griswold, The Poets and Poetry of America, 1843*, opp. p. 46, lettered as above, with the exception of the title, which has been changed to: The Spanish Maid.
3. *? ? ? ?* The plate lettered as under No. 2 has also been used in another book, the pages of which measured only 120 × 179 mm. ($4\frac{11}{16}'' \times 7\frac{1}{16}''$), whereas those of No. 2 measure 153 × 240 mm. ($6 \times 9\frac{1}{2}''$.) (Impression in my possession.)

Proofs.

1. Before all lettering. (Ph.)
2. With lettering of No. 1 of published states. (Ph., G.)

[A draft for, or copy of, the bill for this plate, for $250, is still preserved among John Cheney's papers, at Manchester, Conn.]

1842. 59. The Gipsy.

(THE INDIAN'S BRIDE.)

Three-quarter length of a girl reclining on the ground, her head supported on her hands, which rest upon one another, the right lower-

most, on some drapery partly covering a rock in the right lower foreground. The head is covered by a cloth, forming a hood and falling over the shoulders. Under this drapery she wears a garment of striped stuff, visible on the right arm. On the left arm is a bracelet of beads, and on one of the fingers of the left hand a ring. To the right and in the upper part of the picture the distance is shut out by a large and a small tree and foliage. To the left, in the middle distance, is seen a tent, with a fire burning to the right of it, and to the left a tree behind it. Rectangle.

Engraved surface: 80 × 95 mm. ($3\frac{1}{8} \times 3\frac{13}{16}''$.)
Plate-mark: 150 × 228 mm. ($5\frac{15}{16} \times 9''$.)

Published in

1. *The Gift, 1842*, opp. p. 151. Underneath: T. Sully. J. Cheney. | The Gipsy. | Printed by Butler & Long. (See "List of Books, etc.")
2. *Griswold, The Poets and Poetry of America, 1843*, opp p. 232, lettered as above, with the exception of the title, which has been changed to: The Indian's Bride.

Proofs.

1. Trial-proof, nearly finished. (Ph., G.)
2. Finished, but before all lettering. (Ph.)
3. Lettered as under No. 1 of published states. (M. F. A., Ph.)

[There is an inferior copy of this engraving, measuring 72 × 94 mm. ($2\frac{7}{8} \times 3\frac{11}{16}''$), with the following lettering underneath: T. Sully Pinx T. Clark sc. | The Gipsy. | London Geo. Henderson, 2. Old Bailey.]

1842. 60–63. Four Vignettes.

FOR COWPER'S "THE TASK AND OTHER POEMS."

There is a book extant with the following title: The Task, | and other poems: | By | William Cowper. | With numerous illustrations, | engraved by Cheney, Cushman, etc. | From Drawings by John Gilbert. | Philadelphia: | Carey and Hart. | MDCCCXLII. Among John Cheney's papers at Manchester, Conn., there is still preserved a draft for, or copy of, a bill for "Four vignettes for Cowper's 'Task,' $50 each $200.00." Of the ten vignettes in the book, of which one is on the title-page, only two, those

opp. pp. 37 and 93, bear an engraver's mark : Wm. H. Ellis sc. Among the proofs left by John Cheney, there are only two, engraved on one plate, finished, but without lettering, which occur in the book. These are :

Opp. p. 119, illustrating "The Task. Book V. — The Winter Morning Walk." Engraved underneath : " 'T is morning ; and the Sun, with ruddy orb | Ascending, fires the horizon ; " | .

Opp. p. 220, illustrating the poem, "On the receipt of my mother's picture." Engraved underneath : "Thy nightly visits to my chamber made, | That thou mightst know me safe and warmly laid ; " | .

It will be seen that the second of these vignettes is not for "The Task," but the bill must, probably, not be taken too literally, and the expression used in it, "The Task," must be taken as applying to the whole book. We may, therefore, accept these two vignettes as the work of John Cheney. It is not possible, however, to decide with absolute certainty which two of the remaining six are to be assigned to him. I am inclined to think that those opposite pp. 151 and 229 *may* be by him. They are certainly among the best in the book, and much more worthy of him than, for instance, the vignette which faces p. 84.

Accepting this theory, the four vignettes by John Cheney would be those opp. pp. 119, 151, 220, and 229, that is to say, the last four in the book.

1843. 64. Mercy's Dream.

(THE ANGEL VISITOR.)

On the left, reclining on the ground against a hillock, the feet towards the right, is seen a female figure with eyes closed and head somewhat raised, partly supported on the right hand resting on the ground, the left held against the bosom. An angel, descending from heaven, and pointing upwards with the left hand, is about to place a crown which sends out rays of light, upon the head of the female with his right hand. To the left rocks and trees ; to the right an extensive landscape view, with a stream across the middle distance. Rectangle.

Engraved surface : 80 × 102 mm. ($3\frac{1}{8} \times 4\frac{1}{16}$″.)
Plate-mark : 151 × 226 mm. ($6 \times 8\frac{15}{16}$″.)

Published in

1. *The Gift, 1843*, as the frontispiece. Underneath : D. Huntington. J. Cheney. | Mercy's Dream. | Printed by Butler & Long. (See "List of Books, etc.")

2. *The Gift*, for 1843, but without date. As above. (See "List of Books, etc.")
3. *Griswold, The Poets and Poetry of England, 1845*, opp. p. 204. Lettered as above, with the exception of the title, which has been changed to : The Angel Visitor.
4. *The Gift*, for 1845, but without date, opp. p. 286. Lettered as under No. 3. (See "List of Books, etc.")

Proofs.

1. Before all lettering. (U. S., M. F. A., Ph., G.)
2. With lettering as under No. 1 of published states. (Ph.)

[The original, according to information kindly furnished by Mr. Huntington, was painted in 1841, and was purchased by Mr. Edward L. Carey, the publisher, of Philadelphia. It is now in the Carey Collection, Penns. Academy of the Fine Arts, A 73, given to this institution by Henry C. Carey, the well-known writer on political economy, and brother to Edward L. Carey. The picture in the Corcoran Gallery, Washington, is a replica, painted with Mr. Carey's consent, and mezzotinted by A. H. Ritchie.]

1843. 65. Title Vignette.

Head, neck, and part of the shoulders of a young lady, turned somewhat to left, but the eyes looking straight out of the picture. The head is enveloped in two cloths, a light one with a darker one over it, crossed under the chin. Vignetted. Circular shading around the head.

Extreme limits of work : 51 × 52 mm. ($2 \times 2\frac{1}{16}$″.)
Plate-mark : 152 × 229 mm. (6 × 9″.)

Published in

1. *The Gift, 1843*, on the engraved title-page, lettered : The Gift | 1843 | (Vignette.) | S. W. Cheney J. Cheney | Philadelphia | Carey and Hart. | J. Warr. | Printed by Butler & Long. (See "List of Books, etc.")
2. *The Gift*, for 1843, but without date, lettered as above, with the date, 1843, removed. (See "List of Books, etc.")

Proofs.

I have found no real proofs from this plate. There is a false proof (M. F. A.), showing plate-mark, with the lettering, except the artists' names, wiped out, and visible only in slight traces.

[The original, in crayon, is a portrait of the daughter of Vincenzo Camuccini, the well-known Roman painter. (*Note by Mrs. Ednah D. Cheney.*) It belongs to the Penns. Academy of the Fine Arts, where it hangs in the Print Room, but it is not on the catalogue. On the same bill with the "four vignettes for Cowper's 'Task'" (see Nos. 60–63) there is an item, "eight steel engravings for the 'Gift,' 1843, $2000.00," but there are in this volume only five plates by John Cheney.]

1843. 66. Egeria.

(KATE.)

Head, neck, shoulders, and bust of a young lady, seen in three-quarter view, turned towards the left. The hair is cut short, and done up loosely about the middle and towards the back of the head. In the left ear is visible an ear-ring, formed of a plain ring. A thin kerchief about the neck, folded in under the dress, which is rather low-necked. Background cloudy. Oval enclosed in a rectangle.

Rectangle: 74 × 89 mm. ($2\frac{15}{16} \times 3\frac{1}{2}$″.)
Oval: 56 × 69 mm. ($2\frac{3}{16} \times 2\frac{11}{16}$″.)
Plate-mark: 151 × 225 mm. ($6 \times 8\frac{7}{8}$″.)

Published in

1. *The Gift, 1843*, opp. p. 102. Underneath: E. Malbone. J. Cheney. | Egeria. | Printed by Butler & Long. (See "List of Books, etc.")
2. *The Gift*, for 1843, but without date, as above. (See "List of Books, etc.")
3. *Bayly, Songs and Ballads, 1844*, as the frontispiece. Lettered as above, with the exception of the title, which has been changed to: Kate. (*Communicated by Mr. Wm. J. Campbell, of Philadelphia.*)

Proofs.

1. In the oval only. (M. F. A., Ph., K., G. One of the proofs in the collection of the Museum of Fine Arts has the rectangle added in pencil.)
2. With the rectangle, but with artists' names only. (Ph.)
3. With lettering as under No. 1 of published states. (M. F. A., Ph., F. W. C., E. D. C. It is possible that some of these are not really proofs, but impressions cut from the larger edition of "The Gift.")

[The original of this most delicate engraving is a miniature portrait of Mrs. Bleecker, mother of the late Richard Wade Bleecker, of New York. It was given by Mrs. Bleecker in later years to Inman, when he was painting her portrait. From Inman it passed to Edw. L. Carey, the publisher of "The Gift," for whom it was engraved by John Cheney. After Mr. Carey's death it passed to his brother-in-law, Isaac Lea, the distinguished choncologist, and it is now in the possession of Miss Lea, his daughter. The plate is said to have been in the possession of Richard Wade Bleecker at his death, but its present place of keeping is not known. — *From notes furnished by Mr. Geo. Edward Sears and Mr. Chas. Henry Hart.*]

1843. 67. The Lace Cap.

(ELEONORA.)

Nearly three-quarter length of a lady, seated, facing the spectator. The hair is disposed in several large short curls on each side of the head. The head is covered by a lace cap, the right string of which hangs down over the bosom, while the left is turned back over the shoulder. The left hand, the only one visible, rests against the abdomen, the elbow of the left arm rests upon the arm of the chair. In the left lower corner is seen part of a low parapet; beyond it, in the distance, trees and a building. The rest of the background is sky. Rectangle, above which is seen a faint line.

Engraved surface without the line: 77 × 90 mm. ($3\frac{1}{16} \times 3\frac{9}{16}''$.)
Plate-mark: 149 × 226 mm. ($5\frac{7}{8} \times 8\frac{7}{8}''$.)

Published in

1. *The Gift, 1843*, opp. p. 152. Underneath: T. Sully. J. Cheney & R. W. Dodson. | The Lace Cap. | Printed by Butler & Long. (See "List of Books, etc.")
2. *The Gift*, for 1843, but without date, as above. (See "List of Books, etc.")
3. *The Literary Souvenir, 1845*, opp. p. 34. Lettered as above, with the exception of the title, which has been changed to: Eleonora.

Proofs.

1. Before all lettering. (M. F. A., Ph.)
2. With lettering of No. 1 of published states. (Ph.)

1843. **68. Florentine Girl.**

(DONNA ISABELLA.)

Half-length of a lady, fronting the spectator, the head slightly turned to left and downward, the eyes cast down, the hands crossing one another in front of the waist, so that the right is over the left arm and the left under the right arm. The hair falls down in ringlets back of the ears, the back part of the head is draped with a veil. The dress, with wide sleeves, is low-necked, allowing a chemise to show, trimmed with edging. Over the dress a piece of drapery is worn, which has fallen down from the shoulders. On the right is seen part of a curtain. Simple, slightly gradated background, consisting of perpendicular and diagonal lines crossing one another. Rectangle.

Engraved surface: 78 × 95 mm. ($3\frac{1}{16} \times 3\frac{3}{4}''$.)
Plate-mark: 152 × 228 mm. ($6 \times 8\frac{15}{16}''$.)

Published in

1. *The Gift, 1843*, opp. p. 273. Underneath: D. Huntington. J. Cheney. | Florentine Girl. | Printed by Butler & Long. (See "List of Books, etc.")
2. *The Gift*, for 1843, but without date, as above. (See "List of Books, etc.")
3. *The Gift*, for 1845, but without date. (See "List of Books, etc.")
4. ? ? ? ? Underneath: D. Huntington. J. Cheney. | Donna Isabella. | Printed by Butler | . (Ph., H.)

Proofs.

1. Unfinished trial-proof. (M. F. A.)
2. Before all lettering. (Ph.)
3. ? With artists' names only? (It is questionable whether such proofs exist. Among the proofs given by Mrs. Ednah D. Cheney to the M. F. A., there is one, on large paper, showing plate-mark, which at first sight appears to be of this state. But closer examination reveals traces of the title.)
4. With the lettering of No. 1 of the published states. (G.)

[Mr. Huntington writes: "The original was a painting done in Florence in 1839. Life size. It belonged to Robert I. Dillon, an eminent lawyer of New York. . . . A replica with some variations and a little larger was painted for the late Edw. Carey." This replica is in the Carey Collection, Penns. Academy of the Fine Arts, A 53. The dress differs somewhat, there is more of the body visible below, and the background also differs.]

1843. 69. Orestes supplicating Apollo for Purification.

Apollo, facing the spectator, is seated on a throne raised upon two steps. With his left hand he supports his lyre upon a tripod, between the standards of which is the serpent. His right hand hangs over his right knee. The right foot rests upon a footstool, upon which lies a branch of laurel. He is looking down towards the left upon Orestes, seen in profile, who, looking up towards Apollo, kneels at the foot of the throne, and embraces the footstool with both arms. On the lower step of the throne lies the sword of Orestes. In the lower left corner are partly seen several furies, asleep; in the lower right, part of another, in shadow. Part of a Doric column at the extreme left. The background is blank, with the exception of some indication of shading by horizontal lines in the lower part on the left. Rectangle, defined by a line.

Engraved surface: 179 × 127 mm. (7 × 5″.)
Plate-mark: ? × ?

Published in

The Pioneer, 1843, for March, opp. p. 97. Lettered, above: Orestes supplicating Apollo for purification. Underneath: Flaxman. J. Cheney. | *Orestes.* Thou knowest, Oh Apollo! | I have done no deed of base injustice. | Eumenides. | The Pioneer, March, 1843.

1843. 70. Geo. B. Doane, M. D.

Head, neck, and part of the bust of a gentleman in the full vigor of life, slightly turned to the left, lighted from the right, the eyes looking straight out of the picture, only the left shoulder visible. He wears a high-collared coat, and a very broad dark stock, over which a narrow standing collar is seen. Plain shirt-front. Vignetted. In the unfinished state there is a circular background of shading, formed by horizontal ruled lines. In the finished state this background has been removed.

Extreme limits of the work with the background: 85 × 82 mm. ($3\frac{5}{16} \times 3\frac{1}{4}$″.)
Without the background: 56 × 68 mm. ($2\frac{3}{16} \times 2\frac{11}{16}$″.)
Plate-mark: 178 × 241 mm. ($7 \times 9\frac{1}{4}$″.) See below, under "Proofs, 2."

Published in

1. *The N. E. Quarterly Journal of Medicine and Surgery, Vol. I, 1843*, as the frontispiece. Underneath: Geo. B. Doane, M. D. | Badger. Pinx^{t} J. Cheney. Sc. (The plate illustrates a "Memoir of Dr. Doane," on pp. 587–592 of the volume, which was written by Dr. Shattuck.)
2. *Memoir of George B. Doane, M. D.* No date. Lettered as above. (This memoir is a reprint of Dr. Shattuck's article, extended to eight pages. — *Communicated by Mr. George Doane Rand*, of Portland, Me., who has a copy of the pamphlet.)

Proofs.

1. Unfinished. With the circular background. (E. D. C.)
2. Finished. Lettered underneath: Geo. B. Doane, M. D. | Badger. Pinx^{t} J. Cheney. Sc. | C Thomas Prt^{rs} | . (Bostonian Society, Boston. The printer's address is so near the lower margin of the plate that the least cutting down would remove it. Impressions without the printer's name, but not showing the plate-mark, may, therefore, be of this state. As the paper is torn off along the plate-mark of the proof owned by the Bostonian Society, the measurements given above, which were taken from this proof, may not be quite correct.)

1843. 71. Monument to Dr. Doane.

An obelisk, with a kneeling figure of Faith beside an anchor in bas-relief upon it, elevated upon a base of about the same height, bearing the following inscription: Erected | to the memory of | George B. Doane, M. D. | youngest son of the late Isaiah | and Hannah Bartlett Doane. | He was born in Boston, | December 4. 1793. | Deceased April 13. 1842, | aged 49 years. | As a Son, Brother, Friend, | Citizen, Physician, | a model for imitation. | The lament of the poor | pronounced his Eulogy. | ——•• ——— | "And in the wreck of human joy | May kneeling Faith adore thy will." The monument is shown in elevation, against a background of horizontal ruled lines, strengthened somewhat at the base of the structure, to indicate the ground. Rectangle.

Engraved surface: 114 × 178 mm. ($4\frac{1}{2} \times 7''$.)
Plate-mark: 178 × 251 mm. ($7 \times 9\frac{7}{8}''$.)

Published in

Memoir of George B. Doane, M. D. No date. Without lettering in the margin. (See No. 70, No. 2 of published states.)

Proofs.

Finished. (M. F. A.)

[This plate has not, so far, been reckoned among John Cheney's work, nor does it add anything to his fame, being almost wholly mechanical, and so far as it is not, — in the little figure of Faith, — of no importance whatever. But, from the fact that the original design for the monument (A. Cary del.), together with a proof from the plate, was found among John Cheney's papers, it may well be assumed that he engraved it out of friendship for Dr. Doane and his family, with whom he was intimate. The design is in the possession of Mrs. Ednah D. Cheney. The monument, erected by Dr. Doane's sister, stands on Yarrow Path, in Mount Auburn Cemetery.]

1844. 72. Beatrice.

(FAIR INEZ.)

Half-length of a young lady, turned towards the right, but the face seen nearly full front, the eyes cast down. The hair is arranged in long curls on both sides of the head. She wears a barette with a long white feather fastened to the front, a broad, angular white collar, tied in front, and a cloak over the right shoulder. Landscape background. Oval, enclosed in a rectangle.

Rectangle: 88 × 108 mm. ($3\frac{7}{16} \times 4\frac{1}{4}$″.)
Oval: 83 × 103 mm. ($3\frac{1}{4} \times 4\frac{1}{16}$″.)
Plate-mark: 178 × 250 mm. ($7 \times 9\frac{7}{8}$″.)

Published in

1. *The Gift, 1844,* as the frontispiece. Underneath: D. Huntington. J. Cheney. | Beatrice. | Printed by Butler & Long. (See "List of Books, etc.")
2. *Griswold, The Poets and Poetry of England, 1845,* opp. p. 337. Lettered as above, with the exception of the title, which has been changed to: Fair Inez.
3. *The Gift,* for 1845, but without date, opp. p. 113. Lettered as under No. 2. (See "List of Books, etc.")

Proofs.

1. Unfinished trial-proof. Most of the lines laid across the curls in later states are as yet wanting. (M. F. A.)
2. Still unfinished, but with lines across the curls. (F. W. C.)
3. Finished, but before all lettering. (E. D. C.)
4. ? With artists' names only ? (U. S., M. F. A., Ph., G. I doubt whether this state really exists. All the proofs enumerated, with the exception of the one in the Museum of Fine Arts, Boston, show traces of the title : Beatrice, which was wiped out on the plate before printing. It is quite likely, therefore, that the proof in Boston is of the same kind, with this difference merely that the wiping-out was more successful.)

["The original," writes Mr. Huntington, "was a painting, a portrait of Mary Inman, daughter of Henry Inman, afterwards Mrs. Coddington. The original belongs to Wm. H. Appleton, of New York. I painted a replica for Mr. —— of Phil., the drapery slightly varied. There are two or three copies by pupils." Mrs. Ednah D. Cheney has a preparatory outline drawing for this engraving, in pencil on paper, marked off in squares in red ink. From a copy of, or draft for a bill for four plates for "The Gift," dated Dec. 30, 1843, still preserved among John Cheney's papers at Manchester, Conn., it appears that he received $225 for this plate.]

1844. 73. Title Vignette.

Head, neck, and part of the shoulders of a girl, turned somewhat to the left, the eyes looking out of the picture. The hair falls in long curls upon the shoulders ; a rose and rosebud in the hair, on the right side of the head. Vignetted. Circular shading around the head.

Extreme limits of work : 69 × 61 mm. ($2\frac{11}{16} \times 2\frac{3}{8}$″.)
Plate-mark : ? × ?

Published in

The Gift, 1844, on the engraved title-page, lettered : The Gift | 1844 | (Vignette.) | T. Sully J. Cheney | Philadelphia | Carey and Hart. | J. Warr. | Printed by Butler & Long. (See "List of Books, etc.")

Proofs.

1. With the lettering of the title-page, but without the artists' names. (G. It is possible to doubt this "proof." The lettering has evidently been wiped out before the impression was taken, so that only

faint traces of it are visible. The artists' names may, therefore, have been wiped out also. There is, however, not the slightest trace of them to be detected in the impression, and the supposition that they had not yet been engraved is strengthened by two faint *curved* pencil lines, intended to show where the engraver was to place them.)

2. With the complete lettering of the title-page, but with the artists' names, with : pinx. after : Sully, in a *curved* line, close to the vignette, as indicated on the proof No. 1. On the plate as finally used, these names have been removed, and re-engraved in a *straight* line, somewhat lower down, and without : pinx. after : Sully. (E. D. C.)

[From the bill mentioned under No. 69, it appears that John Cheney received $125 for this plate.]

1844. 74. The Fair Student.

(INCOGNITA.)

Head, neck, bust, and part of the right lower arm, with the hand, of a young lady reading in a large book. The head, slightly supported by the hand, is turned to the left. The hair is gathered loosely towards the back of the head, one strand falling down at its right side, and resting on the thumb of the hand. Drapery about the shoulders, fastened on the left shoulder by two buttons. Vignetted. Circular shading around the head.

Extreme limits of work : 68 × 77 mm. ($2\frac{11}{16} \times 3\frac{1}{16}$″.)
Plate-mark : 155 × 231 mm. ($6\frac{1}{16} \times 9\frac{1}{8}$″.)

Published in

1. *The Gift, 1844*, opp. p. 96. Underneath : S. W. Cheney J. Cheney sc. | The Fair Student. | Printed by Butler & Long. (See "List of Books, etc.")
2. *Griswold, The Poets and Poetry of England, 1845*, opp. p. 78, lettered as above, with the exception of the title, which has been changed to : Incognita.
3. *The Gift*, for 1845, but without date, opp. p. 230, with the lettering of No. 2. (See "List of Books, etc.")

Proofs.

1. Before all lettering. The drapery is more heavily shaded than in the later states. (Ph., H., F. W. C.)
2. With only the artists' names. (U. S., M. F. A., E. D. C.)

[The picture is a portrait of Mrs. Horace Gray, née Sarah Russell Gardner, drawn in or about the year 1842. *Communicated by Mrs. Ednah D. Cheney.* — From the bill mentioned under No. 69, it appears that the engraver received $125 for this plate.

1844. 75. Viola.

Head, neck, shoulders, and left hand of a girl, the head turned slightly to right, and the eyes looking in the same direction. The hair, cut rather short, is combed back behind the ears. The hand holds together the drapery which partly veils the shoulders. Vignetted. Circular shading around the head.

Extreme limits of work : 65 × 73 mm. ($2\frac{9}{16} \times 2\frac{7}{8}''$.)
Plate-mark : 165 × 245 mm. ($6\frac{1}{2} \times 9\frac{5}{8}''$.)

Published in

1. *The Gift, 1844*, opp. p. 255. Underneath : S. W. Cheney del. J. Cheney sc. | Viola. | Printed by Butler & Long. (See "List of Books, etc.")
2. *Griswold, The Poets and Poetry of England, 1845*, opp. p. 371. Lettered as above.
3. *The Gift*, for 1845, but without date, opp. p. 132. Lettered as above. (See "List of Books, etc.")

Proofs.

1. Before all lettering. (E. D. C.)
2. With artists' names only. (M. F. A., Ph.)

[Portrait of Miss Hetty S. Appleton, now Mrs. T. Jefferson Coolidge, of Boston, who owns the original crayon. *Communicated by Mrs. Ednah D. Cheney.* — From the bill mentioned under No. 69, it appears that the engraver received $125 for this plate.]

1845. 76. Agnes.

(THE COUNTRY MAIDEN.)

Half-length of a young lady, standing, bare-headed, somewhat turned to right, eyes cast down, her left hand, the only one seen, resting upon the head of a sheep. The hair, naturally wavy, is combed back smoothly over the ears, and gathered in a knot behind.

A small charm, in the shape of a heart, is strung on a narrow band, which hangs around the neck. The dress is fastened in front by two pairs of buttons. Landscape background. Oval, enclosed in a rectangle.

Rectangle : 85 × 107 mm. ($3\frac{5}{16} \times 4\frac{3}{16}''$.)
Oval : 80 × 102 mm. ($3\frac{1}{8} \times 4''$.)
Plate-mark : 167 × 238 mm. ($6\frac{9}{16} \times 9\frac{7}{16}''$.)

Published in

1. *The Gift, 1845*, as the frontispiece. Underneath : W. Page. J. Cheney. | Agnes. | Printed by J. M. Butler. (See "List of Books, etc.")
2. *The Gift*, for 1845, but without date, as the frontispiece. (As, in the only copy of this book which I have seen, the frontispiece is missing, and there is no list of illustrations, — this probably purposely omitted, — it is impossible to give the lettering, but it is presumably as under No. 1. — See "List of Books, etc.")
3. *Griswold, The Female Poets of America, 1849*, opp. p. 192. Lettered as above, with the exception of the title, which has been changed to : The Country Maiden.

Proofs.

1. Unfinished, without dots in the lozenges formed by the lines in the dress. (G.)
2. Unfinished, but with very light dots in these lozenges. (M. F. A.)
3. Still unfinished, but considerably advanced. The lines of junction of the oval and rectangle not yet trimmed. (M. F. A.)
4. Finished, but before all lettering. (M. F. A.)

5 ? With artists' names only ? (I doubt the existence of this state. An impression in Mrs. Ednah D. Cheney's possession, which at first sight seems to be with artists' names only, shows distinct traces of the printer's address.)

6. With lettering of No. 1 of published states. (Ph.)

[The picture is a portrait of a Miss Knower, a sister of Mrs. Governor Marcy and of Miss Jane Knower, whom Mr. Page knew in Albany in his young days, and in New York, and later in Rome. It was one of his early daring attempts at a light background, which culminated in the Venus. *Communicated by Mrs. Ednah D. Cheney*, from a letter by Mrs. Sophia C. Page.]

1845. **77. Title Vignette.**

Head and neck of a lady, wearing a turban, turned to the left, the eyes looking at the spectator. The hair is in loose curls, around the neck is a frill. Vignetted. Surrounded by circular shading.

Extreme limits of work : 61 × 58 mm. ($2\frac{3}{8} \times 2\frac{5}{16}$″.)
Plate-mark : 168 × 254 mm. ($6\frac{5}{8} \times 10$″.)

Published in

1. *The Gift, 1845*, on engraved title-page, lettered : The Gift | 1845 | (Vignette.) | Philadelphia | Carey and Hart. | J. Warr. | Printed by J. M. Butler. (See " List of Books, etc.")
2. *The Gift, 1845*, on engraved title-page, lettered as above, but with the names of the artists : G. Stuart — J. Cheney. | , added under the vignette. (See " List of Books, etc.")
3. *Griswold, The Female Poets of America, 1849*, on the engraved title-page, lettered : The | Female Poets | of | America | By Rufus Willmot Griswold. | (Vignette.) | G. Stuart — J. Cheney. | Philadelphia | Carey and Hart. | J. Warr. | Printed by J. M. Butler.

Proofs.

1. Before all lettering. (Ph., E. D. C.)
2. Finished, with lettering of No. 2 of published states. (H.)

[The picture is a portrait of Mrs. Samuel Blodgett. The original is in the Carey Collection, Penns. Academy of the Fine Arts, A 59. " A noted beauty," says the catalogue of the Loan Exhibition of Historical Portraits, held at the Penns. Academy of the Fine Arts, Philadelphia, from Dec. 1, 1887, to Jan. 15, 1888, " born April 11, 1772 — Rebecca, daughter of Wm. Smith, first provost of the University of Pennsylvania. . . . Married Samuel Blodgett, Jr., of Washington, May 10, 1792. Died May 9, 1837."]

1845. **78. Annette.**

Head, neck, and part of the bust of a young woman, the face seen full front, looking at the spectator, the head very slightly inclined to the left. The hair cut short, wavy, the shoulders covered by drapery. Vignetted. Circular shading around the head.

Extreme limits of work : 67 × 72 mm. ($2\frac{5}{8} \times 2\frac{7}{8}$″.)
Plate-mark : 163 × 250 mm. ($6\frac{7}{16} \times 9\frac{7}{8}$″.)

Published in

1. *The Gift, 1845*, opp. p. 125. Underneath: Malbone del. J. Cheney Sc. | Annette. | Printed by J. M. Butler | . (See "List of Books, etc.")
2. *The Gift,* for 1845, but without date, as above. (See "List of Books, etc.")

Proofs.

1. Not quite finished in the background and the drapery, and on the bosom. (M. F. A., Ph., G., E. D. C.)
2. Finished, but with the artists' names only. (Ph.)

[The unfinished trial proof in the Phillips Collection is marked in pencil: Mrs. Bleeker [sic!]. It is known that the "Egeria," No. 66 of this catalogue, is a portrait of Mrs. Bleecker, and at first sight it would seem impossible that the two should represent the same person. Nevertheless, there is a similarity in the character of the features, as well as in the way of wearing the hair, and in the dress. Considering the great difference often observable between front view and profile, it is, after all, not quite impossible that the two portraits may both represent Mrs. Bleecker.]

1845. 79. The Roman Girl.

(THE HANDMAID.)

Three-quarter length of a Roman peasant girl, walking towards the left, but the face and eyes turned towards the spectator. With the right hand she supports a vase which she carries upon her head, with the left, raised to the bosom, she holds a scarf which hangs down from the left shoulder. Background a view of the Campagna, with a square tower with two windows in it in the lower right hand corner. As the horizon is taken very low, nearly the whole of the background is sky. Rectangle.

Engraved surface: 84 × 107 mm. ($3\frac{5}{16} \times 4\frac{3}{16}$″.)
Plate-mark: 171 × 252 mm. ($6\frac{3}{4} \times 9\frac{15}{16}$″.)

Published in

1. *The Gift, 1845*, opp. p. 212. Underneath: D. Huntington. J. Cheney. | The Roman Girl. | Printed by J. M. Butler | . (See "List of Books, etc.")
2. *The Gift,* for 1845, but without date, as above. (See "List of Books, etc.")

3. *Griswold, The Female Poets of America, 1849,* opp. p. 372. Lettered as above, with the exception of the title, which has been changed to : The Handmaid.

Proofs.

1. Before all lettering. (Ph., F. W. C.)
2. ? With artists' names only ? (Mrs. Electa W. Goodman has two proofs apparently in this state. As one of them, however, shows traces of the title, which has been wiped out on the plate before printing, it throws a doubt also upon the other, and it is questionable, therefore, whether this state really exists.)
3. With lettering of No. 1 of published states. (Ph.)

["The Roman Girl is a cabinet picture about 10 × 12 in.s & was painted in Rome in 1844 (from a favorite Roman model, Mariuccia) and was sent to Abr.m M. Cozzens, an intimate friend of mine & of Edw.d Carey. Mr. Cozzens was a devoted lover of art & a generous friend of our artists. He wanted to buy the picture, but I had given it to my wife, who still has it." — *From a letter from Mr. Huntington.*]

1845. 80. Preciosa.

Three-quarter length of a young woman, seated, turned towards the right, the head in profile, the hair, undone, hanging down over the back. With the right hand, the only one seen, she holds upon her lap a book, the contents of which she seems to be pondering. On her bosom is a small cross. A shawl is thrown over her left shoulder and right arm. To the left the back of the chair is visible. About three quarters of the background are closed up by a wall, the rest, to the right, affords an outlook upon a landscape with an evening effect. Rectangle.

Engraved surface : 102 × 128 mm. ($4\frac{1}{16} \times 5''$.)
Plate-mark : 178 × 280 mm. ($7 \times 11''$.)

Published in

Poems by Henry Wadsworth Longfellow, 1845, as the frontispiece. Underneath : D. Huntington. J. Cheney. | Preciosa. (See "List of Books, etc.")

Proofs.

1. Early trial proof, the flesh only laid in. (Ph.)
2. Later, but still unfinished. (Ph.)

3. Finished, but before all lettering. (G., E. D. C.)
4. With artists' names only. (Ph.)
5. With the completed lettering. (Ph.)

["The sketches for the 'Longfellow Poems' were all painted, of small size, on an order from Edw.d Carey & were executed while I was travelling from Paris to Italy in 1843 or 4. They were all sent to Phil. as soon as they were painted, — size about 8 × 10 in. They were mostly in faint colors, but some in light and dark only. I have not seen or heard of them since the publication of the volume." — *From a letter from Mr. Huntington.*]

1845. 81. Henry W. Longfellow.

Head, neck, and part of the bust of a young gentleman, in rather more than three-quarter view, turned to the left. Lighted from the right. He wears a dark stock, over which is seen a narrow standing collar. Vignetted. Circular shading around the head, partly composed of a tint ruled in a horizontal direction. In most impressions this ruled tint is so faint that it is difficult to fix the measurements.

Extreme limits of the work : 76 × 87 mm. ($3 \times 3\frac{7}{16}''$.)
Plate-mark : 180 × 270 mm. ($7\frac{1}{16} \times 10\frac{5}{8}''$.)

Published in

Poems by Henry Wadsworth Longfellow, 1845, opp. p. 13. Underneath the fac-simile of the signature : Henry W. Longfellow | . (See "List of Books, etc.")

Proofs.

1. Before the signature. (M. F. A., Ph., G., E. D. C.)
2. With the signature. (M. F. A., H.)

[According to the "List of the Illustrations" this plate was "engraved from a drawing by S. W. Cheney." The fact that it was engraved by J. Cheney is not alluded to.]

1845. 82. Maidenhood.

Three-quarter length of a maiden, standing, fronting the spectator, the head inclined towards the left, the eyes cast down. With the left arm she leans upon a rock, the right hangs down. The hair is gathered in braids towards the back, a narrow band is laid across the crown

of the head. On her bosom is suspended a small cross. Over her dress she wears a sort of tunic, which passes over the left shoulder and right thigh. Over the rock on the right are seen bushes. In the lower left-hand corner a glimpse of landscape with a stream. The rest of the background is sky. Rectangle.

Engraved surface : 104 × 124 mm. ($4\frac{1}{8} \times 4\frac{7}{8}''$.)
Plate-mark : 177 × 255 mm. ($6\frac{15}{16} \times 10\frac{1}{16}''$.)

Published in

1. *Poems by Henry Wadsworth Longfellow, 1845*, opp. p. 73. Underneath : D. Huntington. J. Cheney & J. I. Pease. | Maidenhood. (See "List of Books, etc.")
2. *Campbell, Specimens of the British Poets, 1853*, as the frontispiece. Lettered as above.

Proofs.

1. Etching proof of the sky, background, and drapery only. Head and hands merely outlined in dots. (K.)
2. Pure etching, or with but little graver work. (Ph., H. As Mr. Hart's proof was given to him by Mr. Pease, this state probably represents the condition in which he left it.)
3. Before all lettering. (Ph., E. D. C.)
4. With artists' names only. (Ph.)
5. With full lettering. (H.)

[Concerning the original, see No. 80.]

1846. 83. Daniel Webster.

Half-length portrait of a gentleman of mature years, turned towards the right, eyes looking straight out of the picture. Lighted from the left. High-collared coat ; white neckcloth tied into a knot, the ends returned backward under the waistcoat, the shirt-collar turned down over it. Simple gradated background, consisting of straight horizontal and wavy perpendicular lines crossing one another. Rectangle.

Engraved surface : 102 × 134 mm. ($4 \times 5\frac{1}{4}''$.)
Plate-mark : 246 × 318 mm. ($9\frac{3}{4} \times 12\frac{1}{2}''$.)

Published in

1. *The American Whig Review, 1846*, as the frontispiece. Underneath : Painted by R. M. Staigg. Eng. by J. Cheney & R. W. Dodson.

| Daniel Webster | . (The name in outlined Roman capitals. Probably printed from the plate as described under "Proofs. 1," but as the paper is smaller, the copyright inscription does not show.)

2. *The Diplomatic and Official Papers of Daniel Webster, 1848*, as the frontispiece. Underneath: Painted by R. M. Staigg. Eng. by J. Cheney & R. W. Dodson. | Dan[l] Webster | Printed and Published by R. Andrews, 116 Washington St. Boston. (The name facsimile of signature. As the copyright still shows in the third published state, it must have been on the plate also in this state. But again it did not show, owing to small size of paper.)
3. *Gray's Elegy written in a Country Church-Yard*, Boston, no date. Lettered as above, and in addition: Entered according to Act of Congress in the year 1846, by R. M. Staigg, in the Clerks Office of the District Court of Mass. (See "List of Books, etc.")
4. The plate is in the possession of J. C. Buttre, New York, who publishes impressions for sale, lettered simply with the artists' names and the signature in fac-simile.

Proofs.

1. Before any lettering. (M. F. A., E. D. C. On Mrs. Cheney's proof is written in pencil: Daniel Webster | Engraved by J. Cheney & R. W. Dodson from the original Picture of the same size by R. M. Staigg | .)
2. With the lettering just described engraved on the plate. (H., G. The only proofs in this state which I have seen have been converted into false proofs before lettering, by wiping the latter out on the plate, leaving it, however, still visible. The second line was removed before the plate was actually published.)
3. Lettered underneath: Painted by R. M. Staigg. Eng. by J. Cheney & R. W. Dodson. | Daniel Webster | Entered according to Act of Congress in the year 1846, by R. M. Staigg, in the Clerks Office of the District Court of Mass. (The name in outlined Roman capitals, the same as in the preceding state. From the plate in this state proofs were published for sale. There are false proofs extant, apparently only with the artists' names and the copyright inscription, the name having been wiped out on the plate. Traces of it are, however, still visible.)

[The original miniature, still in the possession of Mrs. R. M. Staigg, was shown at the special exhibition of Mr. Staigg's works, held after his death, from Dec. 5 to 17, 1881, by the Boston Art Club. It was painted at Washington in 1844. A copy, made by Mr. Staigg two years later, is in the cabinet of the Massachusetts Historical Society, Boston. This was formerly

the property of Mr. Isaac P. Davis, and was presented to the society by his widow June 4, 1866. While, however, the original and the engraving are rectangular, this miniature is elliptical, or is, at least, framed in an elliptical mat.]

1846. 84. Miss E. Leslie.

Three-quarter length of a lady, seated, fronting the spectator, the head slightly turned to right. She wears a bonnet, trimmed with flowers, the ribbons tied under the chin, a lace kerchief, a dress trimmed with two rows of large buttons, one on each side of the bosom, and over the dress a wrapper which has fallen back from the shoulders. With both hands she supports upon her lap a portfolio labelled : Sketches. Back of the figure, in the right-hand lower corner, is seen what may be part of a seat. Simple gradated background, consisting of horizontal and perpendicular lines crossing one another. Rectangle.

Engraved surface : 90 × 115 mm. ($3\frac{1}{2} \times 4\frac{1}{2}$.″)
Plate-mark : 178 × 251 mm. ($7 \times 9\frac{15}{16}$″.)

Published in

Godey's Lady's Book, 1846, in the January number, opp. p. IV. Underneath : Miss E. Leslie.

Proofs.

1. Before the title. (Ph., E. D. C.)
2. With the title. (H.)

[The original, by Thomas Sully, is in the Penns. Academy of the Fine Arts, Philadelphia, A 214. It is a portrait of the sister of Charles Robert Leslie, the painter, born in Philadelphia, and well known as an authoress.]

1847. 85. Title Vignette.

Head, neck, shoulders, and left hand of a young woman, turned slightly to the left, the head somewhat lowered, the eyes looking out of the picture. The head is enveloped in a veil, held together by the hand. Vignetted. Circular shading around the head.

Extreme limits of work : 74 × 79 mm. ($2\frac{7}{8} \times 3\frac{1}{16}$.″)
Plate-mark : ? × ?

Published in

Poems by William Cullen Bryant, 1847, on the engraved title-page, with the following lettering: Poems | by | William Cullen Bryant. | (Vignette). | E. Leutze. [Separated by the arm from] J. Cheney. | "Oh! I would chide thee sharply — but every maiden knows | That she who chides her lover, forgives him ere he goes." | Fatima and Raduan — Page 238. | Philadelphia | Carey and Hart. | J. Warr. (See "List of Books, etc.")

Proofs.

Before all lettering. (M. F. A., K.)

[In Mr. Charles Henry Hart's collection there is a false proof, apparently with the artists' names only, produced by covering up the rest of the lettering with a piece of paper before the impression was pulled.]

1847. 86. William Cullen Bryant.

Head, neck, and part of the shoulders of a gentleman in the prime of life, the body fronting the spectator, the head turned and the eyes looking towards the left. Lighted from the right. He wears a dark stock, with collar turned down over it. Vignetted, with a faint background of horizontal ruled lines.

Extreme limits of the portrait without the background: 57 × 65 mm. ($2\frac{3}{16} \times 2\frac{9}{16}$″.)
Plate-mark: 178 × 251 mm. ($7 \times 9\frac{7}{8}$″.)

Published in

Poems by William Cullen Bryant, 1847, opp. p. 17. Underneath the fac-simile of the signature: William Cullen Bryant. (See "List of Books, etc.")

Proofs.

With the signature. (H.)

[According to the "List of the Illustrations," this plate was "engraved by J. Cheney from a drawing by S. W. Cheney."]

1847. 87. Fitz-Greene Halleck.

Head, neck, and bust of a gentleman in middle life, turned slightly to the left, the eyes looking in the same direction. Lighted from the

right. Standing collar, black cravat, plain shirt front, coat not buttoned, waistcoat cut rather low. Vignetted. Background of shading, irregularly elliptic.

Extreme limits of work : 85 × 100 mm. ($3\frac{5}{16} \times 3\frac{15}{16}$″.)
Plate-mark : 185 × 275 mm. ($7\frac{1}{4} \times 10\frac{13}{16}$.″)

Published in

1. *The Poetical Works of Fitz-Greene Halleck, 1847*, opp. p. 9. Underneath : C. L. Elliott J. Cheney | Yours truly, | Fitz=Greene Halleck | . (The last two lines are in fac-simile of handwriting, with a stroke under the name. — See " List of Books, etc.")
2. The plate, in the state just described, is in the possession of J. C. Buttre, New York, who publishes impressions for sale.

Proofs.

1. The head fairly advanced, the rest only laid in. (G.)
2. Considerable additional work on the head, as well as on the coat and waistcoat. (F. W. C.)
3. The shading in the background, on the lower left, deepened by diagonal lines laid over the horizontal lines previously etched there. (G., F. W. C.)
4. Finished, but before all lettering. (M. F. A., G.)
5. With the lettering. (M. F. A., H., G.)

1847 ? 88. Joshua Bates.

Three-quarter length of a gentleman in the full vigor of life, standing, very slightly turned towards the right, eyes looking straight out of the picture. Lighted from the left. He wears a white neckcloth tied into a bow, over which appears a standing collar, a figured waistcoat, and a high-collared coat, buttoned by the two lower buttons. His left hand grasps the lapel of the coat somewhat above the waist, with the right he supports himself on a table, part of which is seen in the lower left corner, with two books upon it which also are only partially seen. In the background two columns (of the one on the left only a small part is seen above), with a curtain draped diagonally across the picture. To the right, over what seems to be a parapet, and in the left upper corner, glimpses of trees and sky. Rectangle.

Engraved surface : 111 × 137 mm. ($4\frac{3}{8} \times 5\frac{3}{8}$″.)
Plate-mark : 178 × 255 mm. (7 × 10.″)

Proofs.

1. Before all lettering. (M. F. A., E. D. C.)
2. Underneath : Painted by W. E. West Engraved by J. Cheney | Joshua Bates | . The name is a fac-simile of the signature, with a stroke attached to it. (M. F. A., H., E. D. C., and others.)

[This portrait of the well-known patron of the Public Library, Boston, for whom Bates Hall was named, seems to have been engraved as a private plate, never regularly published. It has been assigned to about 1847, because similar portrait work belongs to the same period.]

1848. 89. W. E. Channing.

(AFTER ALLSTON.)

Head, neck, and shoulders of a gentleman in the prime of life, facing and looking straight at the spectator. Lighted from the left. He wears a high-collared coat, apparently buttoned, over a waistcoat of clerical cut, which allows only the upper part of the white necktie to be seen. Vignetted. Background of circular shading.

Extreme limits of work : 74 × 81 mm. ($2\frac{15}{16} \times 3\frac{3}{16}''$.)
Plate-mark : 177 × 259 mm. ($6\frac{15}{16} \times 10\frac{1}{8}''$.)

Published in

Memoir of William Ellery Channing, 1848, Vol. I, as the frontispiece. Underneath : W E Channing~ | Engraved by J. Cheney from a portrait by Washington Allston, painted in 1811. (The name is in fac-simile of a signature. — See "List of Books, etc.")

Proofs.

1. Before all lettering. (U. S., M. F. A., H., G., F. W. C.) There are false proofs of apparently this state, with the lettering wiped out on the plate.
2. With only the artists' names : W. Allston pt. J. Cheney Sc. (E. W. C.)

1848. 90. Wm. E. Channing.

(AFTER GAMBARDELLA.)

Head, neck, and shoulders of a gentleman in mature years, facing and looking straight at the spectator. Lighted from the right. He

wears a high-collared coat, apparently unbuttoned, over a clerical waistcoat, so cut as to allow the long ends of the white necktie, which are tucked into it, to be seen. Above the necktie appears a standing collar. Vignetted. Oval background of shading.

Extreme limits of work : 70 × 79 mm. ($2\frac{3}{4} \times 3\frac{1}{16}$″.)
Plate-mark : ? × ?

Published in

Memoir of William Ellery Channing, 1848, Vol. II, as the frontispiece. Underneath : W^m^ E Channing | Engraved by D. Kimberly & J. Cheney from a portrait by S. Gambardella, painted in 1839. (The name in fac-simile of signature.— See "List of Books, etc.")

Proofs.

1. Before all lettering. (H. There are false proofs, apparently of this state, with the lettering wiped out on the plate. Mrs. Ednah D. Cheney has such a proof.)
2. With the lettering. (M. F. A.)

1848. 91. P. T. Jackson.

Half-length of a gentleman of mature years, seated in an upholstered chair, the back of which is partly visible on the right. Turned towards the left, but the eyes looking straight out of the picture. Lighted from the right. He wears a broad black stock, with the collar turned over it, a straight-cut waistcoat buttoned rather high up, and a coat with a velvet or ribbed silk collar. Simple gradated background, composed of wavy horizontal and perpendicular lines, crossing one another. Rectangle.

Engraved surface : 105 × 126 mm. ($4\frac{1}{8} \times 4\frac{15}{16}$″.)
Plate-mark : 228 × 290 mm. ($8^{15} \times 11\frac{7}{16}$″.)

Published in

1. *The Merchants' Magazine, 1848*, Vol. XVIII, frontispiece to April number, opp. p. 355. Underneath : P. T. Jackson | . (Fac-simile of signature, as also in the following states.)
2. *Lowell, Memoir of Patrick Tracy Jackson, 1848*, as the frontispiece. Underneath : P. T. Jackson | .
3. *Hunt, Lives of American Merchants, 1856*, Vol. I, opp. p. 555. Underneath : G. P. A. Healy. J. Cheney. | P. T. Jackson | .

Proofs.

1. Early trial-proof, the head just begun. (M. F. A.)
2. Finished and with the signature. (M. F. A., G.)
3. With artists' names and signature. (E. D. C.)

[Patrick Tracy Jackson, born Aug. 14, 1780, at Newburyport, Mass., followed the sea in early life, and was afterwards interested in manufacturing and railroad building He died Sept. 12, 1847, at Beverly, Mass.]

1848. 92. N. P. Willis.

Head, neck, and part of the bust of a young gentleman, turned towards the left, the eyes looking straight out of the picture. Lighted from the right. Hair rather long, with one lock of it hanging down over the middle of the forehead. He wears a coat with a high and very broad collar; above his neckcloth is seen a narrow standing collar. A flat ruled tint, in which the high lights are picked out, is laid over the whole. Rectangle.

Engraved surface: 90 × 111 mm. ($3\frac{9}{16} \times 4\frac{3}{8}''$.)
Plate-mark: 175 × 253 mm. ($6\frac{7}{8} \times 9\frac{15}{16}''$.)

Published in

Willis, Poems of Early and After Years, 1848, opp. p. 12. Underneath: S. Lawrence. 1837. J. Cheney. | N. P. Willis. | Printed by J. M. Butler. (The name in fac-simile of signature.)

Proofs.

Before all lettering. (K., G., E. D. C.)

[See letter No. VII in the Appendix.]

1849. 93. Lydia H. Sigourney.

Half-length portrait of a lady with curls, the back hair in a solid mass on the crown of the head, the head turned somewhat to the right. Lighted from the left. She wears a broad lace-collar, and a shawl, only slightly indicated, which falls away from the shoulders. A flat ruled tint, in which the high lights are picked out, is laid over the drapery, and forms the background. Rectangle.

Engraved surface: 87 × 111 mm. ($3\frac{7}{16} \times 4\frac{3}{8}''$.)
Plate-mark: ? × ?

Published in

Illustrated Poems by Mrs. L. H. Sigourney, 1840, opp. p. 17. Underneath : G. Freeman. J. Cheney & W. G. Armstrong. | Lydia H. Sigourney | . (Name in fac-simile of signature.)

Proofs.

Before all lettering. (Ph., E. D. C.)

Fraudulent Copy.

In a "New Edition" of the above book, published in 1854, an inferior copy of the portrait serves as the frontispiece. It has the title (signature), but is without artists' names. An engraver's name seems to have been given underneath to right, but it has been removed. In the "List of Illustrations" the statement is retained that it is "Engraved by Cheney and Armstrong from a miniature by Freeman."

[In an edition of Mrs. Sigourney's poems published in London in 1850, there is a smaller and inferior rendering of the same design in the same style.]

1850. 94. Frances Sargent Osgood.

Head, neck, and bust of a lady in early life, fronting the spectator. The head is somewhat inclined to the right, the eyes look straight out of the picture. Lighted from the left. The hair nearly covers the ears, and is disposed in a braid on the crown of the head. Low-necked, short-sleeved dress, the sleeve on the left arm gathered together by a clasp formed of a cameo. A machine-ruled tint of perpendicular lines, in which the high lights are picked out, is laid over the whole. A second tint, of horizontal lines, is laid over the background and the drapery. Rectangle.

Engraved surface : 88 × 110 mm. ($3\frac{7}{16} \times 4\frac{5}{16}$″.)
Plate-mark : 171 × 260 mm. ($6\frac{3}{4} \times 10\frac{1}{4}$″.)

Published in

1. *Poems of Frances Sargent Osgood, 1850*, opp. p. 17. Underneath : S. S. Osgood. J. Cheney. | Frances Sargent Osgood | Printed by J. M. Butler. (The name in fac-simile of signature. — See "List of Books, etc.")
2. *Hewitt, Mary E., The Memorial, etc., 1851*, as the frontispiece. Lettered as above.

Proofs.

Before all lettering. (M. F. A., H., G., E. D. C. The proof in the Museum of Fine Arts shows pencillings in the background around the neck, but the improvement thus suggested has evidently never been carried out.)

1850. 95. Edward Everett.

Head, neck, and part of the shoulders of a gentleman of mature years, fronting the spectator, the head turned very slightly to the right, the eyes looking in the same direction. Lighted from the left. White neckcloth, with a broad, rectangular bow, over which is seen a standing collar. The whole of the picture is overlaid with a machine-ruled tint of horizontal lines, in which the high lights are picked out. Slight additional shading by diagonal lines, drawn free-hand, on both sides of the neck. Rectangle.

Engraved surface : 93 × 113 mm. ($3\frac{5}{8} \times 4\frac{7}{16}''$.)
Plate-mark : 166 × 239 mm. ($6\frac{1}{2} \times 9\frac{3}{8}''$.)

Published in

1. *Everett, Orations and Speeches, etc., 1850,* Vol. I, as the frontispiece. Underneath : R. M. Staigg J. Cheney. | Edward Everett. | Boston. | Published by Charles C. Little & James Brown. (The name fac-simile of signature, as in all the lettered states. In the later editions the plate is without the publishers' address. — See "List of Books, etc.")
2. *Homes of American Authors, 1853,* opp. p. 223. Lettered as above (*i. e.*, with the publishers' address).
3. *The National Portrait Gallery.* The plate occurs in the editions published under the copyright of 1852, lettered as above, both with and without publishers' address. In the editions published under the copyright of 1868, I have seen it only without publishers' address. (See "List of Books, etc.")

Proofs.

1. Unfinished. The ruled tint is ragged at the edges. (M. F. A. There are two copies, one of which shows pencillings to indicate proposed additional work.)
2. Finished, with artists' names only. (M. F. A.)
3. Lettered as under No. 1 of published states, but without the artists' names. (E. D. C.)

[The miniature from which this engraving was made is said to be in the possession of some member of the Everett family. Another, supposed to be a replica, was shown at the special exhibition of the works of Mr. Staigg, held after his death at the Boston Art Club, from Dec. 5 to Dec. 17, 1881, and is still in the hands of Mrs. R. M. Staigg, the painter's widow.]

1851. 96. Joseph Story.

Head, neck, and part of the bust of an elderly gentleman, wearing spectacles, turned towards the left, eyes looking in the same direction. Lighted from above. White neckcloth, tied loosely into a knot, collar turned down over it. Over his coat he wears the judicial robe. A very delicate machine-ruled tint in horizontal lines, in which the high lights are picked out, is laid over the whole. Rectangle.

Engraved surface : 93 × 116 mm. ($3\frac{5}{8} \times 4\frac{9}{16}''$.)
Plate-mark : 166 × 243 mm. ($6\frac{1}{2} \times 9\frac{1}{2}''$.)

Published in

1. *Life and Letters of Joseph Story, 1851*, Vol. I, as the frontispiece. Underneath : Joseph Story | From a Crayon Drawing by W. W. Story. | Engraved by J. Cheney. | Boston. | Published by Charles C. Little & James Brown. (The name fac-simile of signature, as also in the following state.)
2. *The National Portrait Gallery.* Underneath : Joseph Story | From a Crayon Drawing by W. W. Story. | Engraved by J. Cheney. The plate in this state occurs in some of the copies of one of the editions published under the copyright of 1852, while others have the plate of the edition of 1834–9, by Parker after Harding. It is found also in the editions published under the copyright of 1868. (See "List of Books, etc.")

Proofs.

1. Early trial-proof, all but the head indicated in dotted outlines only, with a network of lines over it to aid the reduction. (H.)
2. The head considerably advanced. Work begun upon the cravat, waistcoat, and coat. (M. F. A. The proof shows pencillings.)
3. In the previous proof the left cheek is shaded only by two sets of lines forming lozenges. These lozenges have been filled in with dots. (M. F. A., F. W. C. The proof in the Museum of Fine Arts shows pencillings, and Mr. W. W. Story has written upon it in crayon : "*This is very good* in expression. I like the nose &

mouth & head — take *this expression.* It is *admirable.* The mouth could not be better.")

4. Finished, but without lettering. (M. F. A., G., E. D. C. On the proof in the Museum of Fine Arts the lettering has been written in pencil, not, however, as it was afterwards engraved.)
5. With the lettering, but without publishers' address. (M. F. A., Ph., H.)

1852. 97. Edith May.

Head, neck, and part of the shoulders of a lady, fronting the spectator, the head turned to the left, the eyes looking in the same direction. Lighted from the right. Close dress; standing collar around the neck, held together by a ribbon tied into a bow. A machine-ruled tint of horizontal lines, in which the embroidery of the collar has been picked out white, has been laid across the background and the dress. Slight shading with diagonal lines over the shoulders. Rectangle.

Engraved surface: 90 × 109 mm. ($3\frac{9}{16} \times 4\frac{5}{16}''$.)
Plate-mark: 165 × 237 mm. ($6\frac{1}{2} \times 9\frac{5}{16}''$.)

Published in

Poems by Edith May, 1852, as the frontispiece. Underneath: W. H. Furness Jr. John Cheney. | Edith May. (The name in facsimile of signature.)

Proofs.

Before all lettering. (Ph., G., E. D. C.)

[Edith May is the pseudonym of Miss Anna Drinker, born in Philadelphia, Dec. 3, 1827.]

1853. 98. L. Gaylord Clark.

Head, neck, and part of the bust of a gentleman in the full vigor of life, seen in three-quarter view, turned towards the right. Lighted from the left. The right arm is partly cut off by the left margin. On the right, on the line of the lower margin, there is a space of about 4 mm. ($\frac{3}{16}''$) between the left arm and the right margin. Side-whiskers and a beard under the chin frame the lower part of the face in a continuous line. No collar; striped neckcloth, folded over and nearly hiding the shirt-front, with a jewelled pin in it; watch-guard, crossing

the bosom from left to right downward. Simple gradated background of wavy horizontal and perpendicular lines crossing one another. Rectangle, surrounded by a line close to it, and a second line about 4 mm. ($\frac{3}{16}''$) distant from the first. (Description of later state, vignetted, see below, under No. 2.)

Rectangle without lines : 80 × 94 mm. ($3\frac{1}{8} \times 3\frac{11}{16}''$.)
From outer line to outer line : 87 × 101 mm. ($3\frac{7}{16} \times 4''$.)
Plate-mark : 186 × 278 mm. ($7\frac{5}{16} \times 10\frac{15}{16}''$.)

Published in

1. *The Knickerbocker Magazine, 1853,* as the frontispiece of Vol. XLI. Underneath, outside the border-lines : C. L. Elliott. J. Cheney. | Very Truly Yours, | L. Gaylord Clark. (The last two lines in imitation of handwriting. Under the signature a check-mark ✓.)
2. *The Knickerbocker Gallery, 1855,* as the frontispiece. The border-lines have been removed, and the rectangle has been converted into a vignette, below by extending the drawing, in the background by adding roulette work all around. There has also been introduced a white standing collar around the neck of the subject, which hides part of the beard. Extreme limits of the work : 85 × 100 mm. ($3\frac{5}{16} \times 3\frac{15}{16}''$). Underneath : C. L. Elliott J. Cheney. | L. Gaylord Clark. | Printed by Wellstood & Peters | . (The name is in fac-simile of signature, but without the check-mark.)
3. The plate is in the possession of J. C. Buttre, New York, who publishes impressions for sale, lettered as under No. 2, but without the printers' address.

Proofs.

1. Tolerably early trial-proof. A high light on the right cheek. Two white lines, marking folds, on the right sleeve. (M. F. A.)
2. Like No. 1, but strengthened throughout. One of the white lines on the sleeve has disappeared. As a further mark of recognition may be mentioned a set of diagonal lines, laid over the lower part of the shirt-front. (G.)
3. The second, upper white line on the sleeve has disappeared, but the high light on the cheek remains. (G.)
4. The light on the cheek has been toned down. The lozenges formed by the lines on the coat are still without dots. There are no border-lines. (M. F. A., H., G., F. W. C.)
5. Finished, but with only the outer border-line. Lettered as above under No. 1 of published states, but without the check-mark under the signature. (M. F. A.)

1857. 99. Estelle Anna Lewis.

Half-length of a lady with rich curls, facing the spectator, the head turned very slightly to the right, the eyes looking in the same direction. Lighted from the left. She wears a low-necked, short-sleeved dress. The back of the fauteuil in which she is sitting is visible to the left. Both arms are seen to below the elbow. A tint of horizontal machine-ruled lines, in which high lights are picked out, has been laid over the whole. Over the background another set of lines has been ruled diagonally. Additional shading around the head and shoulders. Rectangle.

Engraved surface : 89 × 107 mm. ($3\frac{1}{2} \times 4\frac{3}{16}''$.)
Plate-mark : 162 × 241 mm. ($6\frac{3}{8} \times 9\frac{1}{2}''$.)

Published in

Estelle Anna Lewis, Records of the Heart, etc., 1857, as the frontispiece. Underneath : C. L. Elliott. J. Cheney. | Estelle Anna Lewis. (The name in fac-simile of signature. — See "List of Books, etc.")

Proofs.

1. Early trial-proof, showing very little color as yet. Flat tint of machine-ruled horizontal lines, in which the high lights have been picked out, laid across the whole. (G.)
2. Brought up to color, considerable additional work done on dress, slight shading by diagonal lines in background in lower half to right. (M. F. A., G. The proof in the collection of the Museum of Fine Arts shows pencillings, indicating proposed further shading in the background.)
3. With the proposed further shading in the background, around the head, laid in very delicately in diagonal lines. (U. S., M. F. A., E. D. C.)
4. With an additional set of diagonal lines laid across part of the shading in the lower right background. The shading in the chair also strengthened by additional perpendicular lines. (M. F. A., E. D. C.)
5. With a set of very fine diagonal lines machine-ruled across the horizontal lines of the background. This is the finished state, before all lettering. (M. F. A., G.)
6. With the lettering. (H.)

[This is the last plate engraved by John Cheney, and the fact that, — although it is far from being his best work, — there are more trial-proofs of it extant than of any other plate engraved by him, seems to show that he was weary. There is still, indeed, a tradition in the family that it nearly "tormented John to death." Mrs. Ednah D. Cheney has a slight preparatory drawing.]

BANK-NOTE WORK.

John Cheney did some bank-note work, but as none of it is signed, it is difficult to select the dies engraved by him from the vast mass of this kind of work — much of it of the highest excellence — produced by American engravers in general. The fact that proofs from such dies were found in his collection, furnishes no guarantee that they were also engraved by him, as it is well known that he had in his possession proofs — sometimes even unfinished trial-proofs — from plates engraved by friends of his, and no doubt given to him by them. Internal evidence, however, supported by family tradition, makes it certain that the four plates described in detail below are the work of his graver. A number of other dies, including portraits of Thomas McKeen, J. Q. Adams, John M. Clayton, and Daniel Webster, which some of the members of the family are inclined to attribute to him, I have thought it best to omit. No attempt has been made to assign even an approximate date to the dies here described. No bank-bills that have been actually in use, with any of these dies introduced, have as yet come under my observation.

100. The Young Princess.

This is a reduced and reversed repetition of part of a plate in "The Token" for 1835 (see No. 36 of this catalogue). Of the dress only part of the sleeve is shown, the bodice, with the rosette of ribbon upon the bosom, has been cut off. Oval.

Dimensions of the oval: 29 × 35 mm. ($1\frac{3}{16} \times 1\frac{3}{8}$″.)
Plate-mark : 54 × 61 mm. ($2\frac{1}{8} \times 2\frac{3}{8}$″.)

Proofs.

Finished, but still showing in the margin of the plate the network of lines used in reducing. (G., E. D. C.)

101. Childhood.

Reduced repetition of the plate engraved for "The Gift" of 1840, after Sully (see No. 52 of this catalogue), but vignetted, instead of being enclosed in an oval. (For another state of the same die, see below.)

Extreme limits of work: 43 × 44 mm. ($1\frac{11}{16} \times 1\frac{3}{4}$″.)
Plate-mark: 51 × 90 mm. ($2 \times 3\frac{1}{2}$″.)

Proofs.

Finished. (M. F. A., E. D. C.)

Advertising Sheets.

The same die occurs also on a folio advertising sheet of "Durand & C°, Bank Note Engravers, 26 Wall Street, New York," made up of a two-dollar bill and a selection of vignettes and numbers. The engraved surface of the representation itself here measures 29 × 42 mm. ($1\frac{1}{8} \times 1\frac{5}{8}$″), the figure having been lengthened somewhat below, and the background cut off above and on the sides. The picture is enclosed in an ornamental frame, straight at the sides, but rounded above and below, and with projecting ornaments above and below. Such a sheet is in the possession of Mr. J. Linton Chapman, the artist, of Brooklyn, N. Y.

102. The Bride.

Three-quarter length of a young lady, fronting the spectator, the head slightly bent and turned to left. Her hair, parted on the left side of the head, is arranged in curls, and the bridal veil is fastened to it by a jewelled ornament. She wears a dress with wide sleeves, closed and with lace cuffs at the wrists, and over it a lace kerchief held together at the neck by a small broach. A larger broach with a pendent is upon her bosom. She is in the act of drawing on the left

glove. Behind her, to the left, part of a cheval-glass; nearly the whole of the rest of the background is filled by a curtain. Rectangle.

Engraved surface: 43 × 51 mm. ($1\frac{11}{16} \times 2''$.)
Plate-mark: 59 × 75 mm. ($2\frac{5}{16} \times 3''$.)

Proofs.

Finished. (U. S., M. F. A., H., G., E. D. C.)

[This is a reduction from an English engraving by Charles Heath. The impression used by John Cheney is still in the possession of Mrs. Ednah D. Cheney. There is another, but inferior, engraving of the same subject, lettered: Painted by C. R. Leslie, R. A. Tiller. Direx. Engraved by J. D. Germon. | The Bride | Engraved for the Ladies' Companion.]

103. Genius with a Diadem of Stars.

Head, neck, and part of the bust of a youth, in profile to the right, the head, however, turned partly towards the spectator, so that the face is seen in about three-quarter view, the eyes looking out of the picture. Lighted from the right. The hair is parted in the middle, and arranged in well-defined ringlets all around the head. The latter is encircled by a diadem of stars. The shoulder and the back are covered by drapery in ample folds. Simple gradated background of straight horizontal and perpendicular lines crossing one another. Rectangle. (Other states see below.)

Engraved surface: 44 × 44 mm. ($1\frac{3}{4} \times 1\frac{3}{4}''$.)
Plate-mark: 73 × 83 mm. ($2\frac{7}{8} \times 3\frac{1}{4}''$.)

Proofs.

1. As described above. (E. D. C. Mrs. E. W. Goodman has what appears at first sight to be a proof from the die itself, changed from a rectangle to a circle. Closer inspection, however, shows that it is an India proof, which has been carefully cut to a circle, and the corners then peeled off.)
2. The rectangle reduced to 37 × 40 mm. ($1\frac{7}{16} \times 1\frac{9}{16}''$), and the corners cut out in quarter circles of about 3 mm. ($\frac{1}{8}''$) radius. In this state it is used on a $25 bill of the Chemical Bank of New York, showing the address of Durand & Comp^{y}, New York. (M. F. A.)

3. The rectangle changed to an oval. Dimensions: 36 × 41 mm. ($1\frac{7}{16} \times 1\frac{5}{8}''$). In this shape used on a $50 bill of the Chemical Bank, as above. (E. D. C.)

Advertising Sheets.

The rectangle changed to an oval, measuring 34 × 40 mm. ($1\frac{3}{8} \times 1\frac{9}{16}''$), and surrounded by three lines. In this state it is used on the advertising sheet described under No. 101.

[The design is an adaptation of a drawing by Leonardo da Vinci. — *Note by Mrs. Ednah D. Cheney.*]

Note. — In the Phillips Collection there is an impression of V. Balch's engraving, *The Fair Pilgrim*, after G. L. Brown, which was published in "The Token and Atlantic Souvenir," for 1836. On this impression Balch's name has been crossed out and that of John Cheney substituted in pencil. There is no reason, however, to assume that the plate was engraved by him, as a comparison with his undoubted plates in the same volume will show.

II. SETH WELLS CHENEY.

1810–1856.

1830? **1. The Dead Bird.**

A little girl, bareheaded, with short curly hair, standing and facing towards the right, the head, in profile, somewhat bent downward, the right hand, with fingers spread out, held against the abdomen, the left against the waist, is looking in terror at a dead bird, lying on its back on a stone bench partially seen on the right, on which stands a wicker cage, also only partially seen. The background is formed by the stone wall of a house, in which, on the left, is seen part of a door, on the step of which stands a porringer, partly cut off by the left margin, and in it a spoon. To the right of the door rises a grape-vine, the foliage of which is seen in the upper right-hand corner. Rectangle.

Engraved surface : 65 × 82 mm. ($2\frac{1}{2} \times 3\frac{3}{16}''$.)
Plate-mark : ? × ?

Proofs.

Before all lettering. (E. D. C.)

[There is no other evidence than family tradition that this plate was engraved by S. W. Cheney. The title, also, is simply derived from the subject. On the proof in Mrs. Cheney's possession is marked in pencil : Sep^{t} 1830, believed to be in Mr. Cheney's handwriting.]

1830? **2. Widow and Orphans.**

A young woman, turned towards the left, her face seen in profile, wearing a dark bonnet and a white dress with a dark bodice, sits upon

a grassy bank at the foot of a large tree. Her right elbow rests upon the bank, and with the fingers of her right hand she supports her head, which is bent downward. The left arm hangs down by her side. Towards the left stands a child, resting its right arm in the lap of the woman, and looking up into her face. Towards the right is another child, kneeling upon the ground, its back turned towards the woman, and playing with flowers in its lap. In the background, on the right, trees, a rough garden gate, and part of the door of a house, with flowers before it; on the left, children around a May pole, before a house partially seen. Rectangle.

Engraved surface: 65 × 83 mm. ($2\frac{9}{16} \times 3\frac{1}{4}''$.)
Plate-mark: ? × ?

Proof ?

The only impression I have seen is cut close all around, and is mounted on a piece of drawing-paper. It is questionable whether it is a proof, or a print with the lettering cut off. (E. D. C.)

[There is no other evidence than family tradition that this plate was engraved by S. W. Cheney. The title, also, is simply derived from the subject. On the paper on which the impression mentioned above is mounted, is written in pencil: Novr 1830, believed to be in Mr. Cheney's handwriting.]

1831. 3. Tired of Play.

A little girl, wearing a large straw hat, seen in profile towards the right as to the body, the face in three-quarter view, the eyes looking out of the picture, stands leaning with her back against a large tree on the left. At her feet, to the right of her, a basket with a cloth in it. In the right lower corner lies a dog, with a string attached to his collar. In the middle distance a gate of two bars; beyond, a house and the steeple of a church among trees. On the extreme left, growing at the foot of the tree, a Morning Glory vine, etc. Rectangle, surrounded at a distance of about 2 mm. by one line above and to right, by two lines below and to left.

Engraved surface, without the lines: 62 × 77 mm. ($2\frac{3}{8} \times 3\frac{1}{16}''$.)
With the lines: 66 × 81 mm. ($2\frac{9}{16} \times 3\frac{3}{16}''$.)
Plate-mark: ? × ?

Published in

The Youth's Keepsake, 1831, opp. p. 176. Underneath, outside the lines : H. Corbould del. S W Cheney Sc. | Tired of Play. | Published by Carter & Hendee. Boston.

Proofs.

Finished, but without the border-lines, lettered underneath : H. Corbould. del. S. W. C. sc. | Tired of Play. | Published by Carter & Hendee. Boston. (F. W. C.)

[The proof in Mrs. F. W. Cheney's possession is marked in pencil : May — 1830, believed to be in Mr. Cheney's own handwriting. This engraving was made from a lithograph, still in the possession of Mrs. E. D. Cheney, size of drawing 150 × 189 mm. ($5\frac{15}{16} \times 7\frac{7}{16}''$), lettered : Tired of Play. | Drawn on Stone by G. Childs, from a Picture by H. Corbould | Printed by Engelmann, Graf, Coindet & Co. | And Published by them at 14 Newman St. Jan. 1, 1830.]

1832. 4. The Dead Soldier.

(The Soldiers Wife.)

A young woman, with a babe in her lap, her bosom nearly bare, is sitting on the ground to the left. At her feet lies her bonnet. To the right of her lies a dead soldier, head foremost, foreshortened into the picture. The woman holds the right arm of the dead man on her left knee with her left hand, and rests her head upon the same hand, so that her face is hidden. Upon the branches of some trees back of the group is hung the canvas of a tent, which shuts out nearly the whole distance. To the right, in the middle distance, is partly seen a cannon, and beyond an officer on horseback, a troop of soldiers, and part of a house, with the sky over it. Rectangle.

Engraved surface : 74 × 94 mm. ($2\frac{15}{16} \times 3\frac{11}{16}''$.)
Plate-mark : ? × ?

Published in

1. *The Token, 1832*, opp. p. 121. Underneath : J. Wright pinxt. S. W. Cheney sculp. | The Dead Soldier. | Published by Gray & Bowen. Boston. | D Russell. P^{tr} | .
2. *Atkinson's Casket, 1834*, opp. p. 97, as the frontispiece to No. 3, for March. Underneath : J. Wright pinxt. S. W. Cheney sculp. | The Dead Soldier. | Published by S. C. Atkinson. Crossing the

lower margin, somewhat to the right of the middle, is seen a slip of the graver.

3. *? ? ? ?* Underneath : J. Wright pinxt. S. W. Cheney sculp. | The Dead Soldier. With the graver slip. (K.)
4. *The Gift of Friendship, 1848*, opp. p. 80. Underneath : J. Wright pinxt. S. W. Cheney sculp. | The Soldiers Wife. With the graver slip.
5. *Remember Me, 1851*, opp. p. 76. Lettered as under No. 4. With the graver slip.

[This was copied from a larger engraving, of which the group shown formed only a part. — *Note by Mrs. Ednah D. Cheney.* — See an interesting reference to this plate, " Memoir of S. W. C.," p. 12.]

1832. 5. The Invisible Serenader.

A moonlight scene. A young lady, bareheaded, with curls, but the back hair arranged in a mass on the back of the head, stands upon a small balcony on the right, and looks down towards the left upon a sheet of water which is bounded in the middle distance by a hilly shore. With the left hand she supports herself upon the simple iron railing of the balcony ; with the right she holds a shawl which is thrown across her right shoulder. The full moon is seen towards the left, near the line of hills. Rectangle.

Engraved surface : 75 × 103 mm. ($3 \times 4\frac{1}{16}''$.)
Plate-mark : ? × ?

Published in

1. *The Token, 1832*, opp. p. 189. Underneath : J. M. Wright. del. S. W. Cheney. sculp. | The Invisible Serenader. | Published by Gray & Bowen Boston. | D Russell Pr. | .
2. *Atkinson's Casket, 1833*, opp. p. 337, as the frontispiece of No. 8, for August. Underneath : J. M. Wright. del. S. W. Cheney. sculp. | The Invisible Serenader. | Published by S. C. Atkinson.

[See, concerning this engraving, " Memoir of S. W. C.," p. 11. Also John's commendation of it, " Memoir of J. C.," p. 19.]

1833. 6. The Young Savoyard.

A curly-headed little boy, full length, the lower part of the body turned towards the left, the head towards the right, sits on a rock,

resting the backs of his hands on his thighs. He wears a broad-brimmed hat, a jacket over a heavy waistcoat, light-colored pantaloons tucked into gaiters, and heavy wooden sabots. Background of rocks and trees on the right. On the left, a piece of water with a sail-boat and two men in it, a hilly shore, and over it the sky. Rectangle.

Engraved surface : 80 × 106 mm. ($3\frac{1}{8} \times 4\frac{3}{16}''$.)
Plate-mark : 148 × 227 mm. ($5\frac{13}{16} \times 8\frac{15}{16}''$.)

Proofs.

1. Early trial-proof. (E. D. C.)
2. Later, but still unfinished. Diagonal lines laid across the foreground in lower left hand corner. (G.)

[This plate, engraved by Seth W. Cheney in Paris, with the aid of his brother John, was lost in transmission. See "Memoir of S. W. C.," p. 16. I have not seen a finished proof of it. Mrs. Ednah D. Cheney thinks the original was a water-color, possibly by Tony Johannot.]

1834. 7. Bible Illustrations.

It is known that Seth Wells Cheney (see "Memoir," p. 13) engraved a number of plates for "The Comprehensive Commentary of the Holy Bible," in 6 vols., published in Brattleboro' and Boston from 1834 to 1838. (See "List of Books, etc.") None of the plates in this work bear his name, but Mrs. Ednah D. Cheney is inclined to think that "The Nativity," on the title-page of Vol. IV, dated 1834, and six others in the same volume, illustrating Matt. xiii. 1–9 (The parable of the sower), Matt. xxii. 15–22 (The tribute money), Luke xvi. 19–31 (Lazarus at the door of the rich man), Luke xvii. 11–19 (Christ healing the ten lepers), John ix. (Jesus giving sight to one who was born blind), and John vi. 14–21 (Jesus walking on the sea), may be by him. All of these are without any name, and the six are printed in pairs on yellow paper. Mr. Crosman says that "The Nativity" is "undoubtedly by Seth." To me none of them appear worthy of Seth Wells Cheney (unless they should be earlier work, engraved some years before the book which contains them was published), with the possible exception of "The Nativity." If this should be by him, the engraving on the title-page of Vol. III, dated 1837, might also be his work. Those curious in the matter can examine the book for themselves at the Boston Public Library.

1836. **8. The Pilot's Boy.**

(THE WRECK.)

A dead boy lies stretched out on the ground, head foremost, the head in the middle of the foreground, the body foreshortened obliquely into the picture towards the left. At the head of the boy, behind him, kneels his mother on both knees, turned towards the left, her face buried in her hands, her cloak blown towards the right by the wind. To the left of her the father kneels on one knee, his hands folded and resting on his right thigh, the body slightly turned to left, but the head fronting the spectator, the eyes looking straight out of the picture, bareheaded, his hair, as well as a heavy comforter which he wears around his neck, blown towards the right by the wind. In the distance, to the right, waves and the masts of a vessel. To the left, low hillocks, with a house and a fence. Upper part, clouded sky. Rectangle.

Engraved surface: 81 × 102 mm. ($3\frac{3}{16} \times 4''$.)
Plate-mark: ? × ?

Published in

1. *The Token, 1836,* opp. p. 301. Underneath: S. W. Cheney Sc. | The Pilot's Boy. | Printed by D. Stevens.
2. *Peterson's Magazine, Vol. ?.* Underneath: S. W. Cheney Sc. | The Pilot's Boy. | Engraved for Peterson's Magazine. (Ph. I have not been able to find the volume containing this state.)
3. *Atkinson's Casket?* Underneath: S. W. Cheney Sc. | The Pilot's Boy. | Published by S. C. Atkinson. (U. S. Atkinson's address makes it probable that the plate in this state appeared in the "Casket," but I have not been able to find a volume containing it.)
4. *Mrs. Hemans, Poetical Works, 1848,* opp. p. 275. Underneath: S. W. Cheney | The Wreck. The letters *Sc.* have been removed. (See "List of Books, etc.")

Proofs.

Before all lettering. (M F. A. This proof shows lights scraped out, and additions in India ink, none of which suggestions seem, however, to have been carried out.)

[According to list of "Embellishments" in "The Token," the original was "sketched by G. L. Brown."]

1837. **9. The Mother.**

Three-quarter length of a young lady, seated, turned towards the right, the head, slightly bent forward, seen in profile. Her hair is done up in loose masses on the back of the head, she wears a plain dress, rather low cut, with long flowing sleeves; around her neck hangs a chain in two folds. On her lap, supported by her hands, of which the right is seen only partially, lies a naked infant on a white cloth, head to right, feet towards left, with out-stretched arms (suggesting Christ crucified), grasping the chain around the mother's neck with the right hand. In the background a curtain to the right, part of a column to the left. Rectangle.

Engraved surface: 87 99 mm. ($3\frac{7}{16} \times 3\frac{7}{8}''$.)
Plate-mark: 143 × 191 mm. ($5\frac{5}{8} \times 7\frac{1}{2}''$.)

Published in

The Token, 1837, opp. p. 145. Underneath: Painted by W. Alston [sic]. Engraved by S. W. Cheney. | The Mother. | Boston Published by Charles Bowen | R Neale Print.

Proofs.

1. Before all lettering. (M. F. A.)
2. With lettering, but without the printer's address. (E. D. C.)

[Mrs. Ednah D. Cheney, in "Memoir of S. W. C.", p. 10, says that this plate was engraved in 1832, while Mr. Cheney held the position of guardian of the collection of casts and pictures owned by the Athenæum, then located in Pearl Street. This statement is borne out by the fact that the original was shown at the Athenæum, as the property of that institution, in the exhibitions of 1830 and 1831. In the exhibitions of the succeeding years it does not appear, nor was it shown at the special exhibition of Allston's works, held at Harding's Gallery in 1839. According to Mrs. Cheney, as quoted, the picture was burned. As to the engraving, which is Seth Wells Cheney's most important and best, the mature character of the work, as well as the date of publication, would seem to point to a later date, and if he engraved it before he studied in Paris, the performance is little short of miraculous.]

1839. **10. Going to Battle.**

(THE SISTER'S FAREWELL. — THE YOUNG WARRIOR.)

Interior of an old library. In the background, book-shelves with a folding-screen before them. In front of the screen two arm-chairs,

partially seen. To the right, in the foreground, the corner of a table with a heavy cover is seen, and upon it part of a book. One book leans against it, another, with clasps, is on the ground. On the left, part of a door and low bookshelves, against which leans a sword. Above the shelves, a suit of armor and a full-length portrait. In the middle of the picture stands a young man in the costume of the eighteenth century, facing towards the left, seen in profile. He holds his sword in his left hand, while the right hand is raised up before his breast. A young lady, to the left of the young man, tries to prevent his departure. With her right hand she holds the door, her left is laid upon the young man's right arm, and she looks intently into his face. Rectangle.

Engraved surface: 76 × 104 mm. (3 × 4⅛″.)
Plate-mark: ? × ?

Published in

1. *The Christian Keepsake, 1839*, opp. p. 291. Underneath: H. Corbould. Cheney. | Going to Battle | Printed by D. Stephens [sic].
2. *The Religious Offering, 1840*, opp. p. 70. Underneath: H. Corbould. Cheney. | The Sister's Farewell | Printed by D. Stephens [sic].
3. *The Religious Keepsake, 1846*, opp. p. 268. Underneath: H. Corbould. Cheney. | P. 268. | The Young Warrior.
4. *Token of Friendship*, no date, opp. p. 180. Lettered as under No. 3, including even "P. 268."

[The original of this plate seems to have been "Rob Roy," engraved by Chas. Rolls, and published in "The Waverley Keepsake," London, no date. Although the last in order of date of publication, this plate, judging from the quality of the work, must have been one of the first engraved by S. W. Cheney. Mrs. Ednah D. Cheney thinks, indeed, that it was the first engraved by him in Boston. This tallies, also, with what Mr. Crosman says, "Memoir of S. W. C.," p. 18: "The first plate which he engraved — a copy, I think, from one of the illustrations of the Waverley Novels," etc. Possibly further research will disclose an earlier book in which it was used before it appeared in "The Christian Keepsake" for 1839.]

III. OUTLINES AND SKETCHES

BY WASHINGTON ALLSTON.

ENGRAVED BY

JOHN AND SETH WELLS CHENEY.

OUTLINES AND SKETCHES

By Washington Allston.

An oblong folio volume, containing an engraved title-page, one page of printed matter, and eighteen sheets with impressions from eighteen engraved plates and two lithographic drawings, making in all twenty sheets and twenty-one designs (counting the title-page). The printed introduction is as follows: "The Outlines and Sketches contained in this Volume, "are a part of those found in Mr. Allston's Studio, in Cam- "bridge, Massachusetts, after his death, in July, 1843. They "consist in great part of compositions, hastily sketched in "chalk, and never carried further; among them, however, are "a few Outlines in umber, on canvass, which, although more "carefully done, should not be considered as finished Outlines, "since they were intended merely as a ground work on which "to paint. The sizes of the figures, in the different composi- "tions, vary, from that of life, to a few inches in length; and "where it was necessary to reduce them for engraving, the "daguerreotype was used, by which the image was conveyed "to the engraver's plates, prepared for that purpose, and there "fixed by tracing the line through the silver. Boston, January "1, 1850."

The outlines and sketches which served as originals for the plates in this book are now in the Museum of Fine Arts, Boston, where they were deposited by the Dana family.

1. Title-page: Portrait of Allston.

Profile bust of Allston, in outline, mostly stippled, facing towards the left, enclosed in a circle formed of several delicate lines. Lettered, above: Outlines & Sketches, | by | Washington Allston. Underneath: Engraved by I. [sic !] & S. W. Cheney. | Boston. | 1850. | Entered according to Act of Congress, in the year 1849, by Stephen H. Perkins, in the Clerk's Office of the District Court of the District of Massachusetts.

Diameter of Circle: 55 mm. ($2\frac{1}{8}''$.)
Plate-mark: 302 × 223 mm. ($11\frac{7}{8} \times 8\frac{3}{4}''$.)

2. Michael setting the Watch.

A celestial warrior, standing, seen from the back, turned to the right and pointing in the same direction with the index finger of his right hand. He wears a helmet showing three pointed projections. Outlines, indicated by several lines running nearly parallel to one another. No background. Underneath: Michael setting the Watch. | Paradise Lost. Book IV. | This, and the five following, from tracings in chalk on gauze made by Allston | from a composition afterwards destroyed.

Extreme limits of work: 117 × 152 mm. ($4\frac{5}{8} \times 6''$.)
Plate-mark: 231 × 298 mm. ($9\frac{1}{8} \times 11\frac{3}{4}''$.)

Proofs.

Before the lettering. (M. F. A.)

3. From "Michael setting the Watch."

Nine celestial warriors, all but one only partially seen, disposed along a ridge of ground, in two groups, one of four to the left, the other of five to the right. The largest figure, the foremost of the group on the left, is kneeling and pointing downward towards the right. No

background. Outlines as before. Underneath: From "Michael setting the Watch" | No. 2.

Extreme limits of work: 248 × 91 mm. ($9\frac{3}{4} \times 3\frac{9}{16}''$.)
Plate-mark: 296 × 231 mm. ($11\frac{5}{8} \times 9\frac{1}{8}''$.)

Proofs.

Unfinished. Of the group to the left, only the two larger figures are seen. (M. F. A.)

4. From "Michael setting the Watch."

Three celestial warriors, rapidly moving towards the right. The one in the middle is bare-headed, the two others wear helmets. No background. Outlines as before. Underneath: From "Michael setting the Watch" | No. 3. (This and the following are printed on one sheet in the book.)

Extreme limits of work: 132 × 115 mm. ($5\frac{3}{16} \times 4\frac{1}{2}''$.)
Plate-mark: 164 × 208 mm. ($6\frac{7}{16} \times 8\frac{3}{16}''$.)

Proofs.

Before the lettering. (M. F. A.)

5. From "Michael setting the Watch."

Two celestial warriors standing, seen full front. The group forms an inverted pyramid, emphasized by the spears of the warriors. No background. Outlines as before. Underneath: From "Michael setting the Watch" | No. 4. (This and the preceding are printed on one sheet in the book.)

Extreme limits of work: 99 × 136 mm. ($3\frac{15}{16} \times 5\frac{5}{16}''$.)
Plate-mark: 164 × 209 mm. ($6\frac{7}{16} \times 8\frac{1}{4}''$.)

6. From "Michael setting the Watch."

A celestial warrior, winged, seen almost full front, somewhat turned towards the right, walking out of the picture. With a sword held in his right hand he points towards the left. No background. Outlines,

as before. Underneath: From "Michael setting the Watch" | No. 5. (This and the following are printed on one sheet in the book.)

Extreme limits of work: 95 × 104 mm. ($3\frac{11}{16} \times 4\frac{1}{8}$″.)
Plate-mark: 164 × 210 mm. ($6\frac{7}{16} \times 8\frac{3}{16}$″.)

7. From "Michael setting the Watch."

Two celestial warriors, seated on a hillock, talking to one another. No background. Outlines, as before. Underneath: From "Michael setting the Watch" | No. 6. (This and the preceding are printed on one sheet in the book.)

Extreme limits of work: 95 × 78 mm. ($3\frac{3}{4} \times 3\frac{1}{16}$″.)
Plate-mark; 164 × 210 mm. ($6\frac{7}{16} \times 8\frac{3}{16}$″.)

8. Sibyl.

A woman seated on a rock, turned somewhat towards the right. She leans her head upon her left hand. In her right she holds an instrument for writing, in her lap is a scroll. Background of rocks, water, and sky. Rectangle defined by lines. Outlines, as before, with slight shading. Underneath: Sibyl. | From an outline in chalk on canvass. Size of Life | .

Engraved surface: 139 × 194 mm. ($5\frac{1}{2} \times 7\frac{5}{8}$″.)
Plate-mark: 160 × 214 mm. ($6\frac{1}{4} \times 8\frac{7}{16}$″.)

9. Dido and Anna.

Two women, seated, in conversation, in the atrium of an antique house. The one to the right points to a tripod which stands to the right of her. Background of columnar architecture, with part of a curtain on the left. To the right, through an arched opening, an outlook upon a hill with a town at its foot. Rectangle defined by lines. Outlines, as before. Underneath: Dido and Anna. | Æneid. Book IV. | From an outline in umber on canvass | Size of Life | .

Engraved surface: 159 × 217 mm. ($6\frac{1}{4} \times 8\frac{9}{16}$″.)
Plate-mark: 208 × 291 mm. ($8\frac{3}{16} \times 11\frac{7}{16}$″.)

10. Figures from "Iacobs Dream."

In the upper part of the plate, an angel flying, but erect, fronting the spectator, the head turned somewhat to the right. Of the feet part only of the left foot is seen. — In the lower part, a group of three figures, of larger proportions, about half-length. The figure to the right is seen from the back, with part of the right arm; the one in the middle, an angel with wings, is seen in profile, and showing three fingers of one hand. Of the third to the left only part of the head is seen, in nearly full front view. No background. Outlines, as before. Underneath: Figures from "Iacobs Dream." | Fac-simile of a Pen & Ink Drawing on tracing paper, made by Mr. Allston from his Original Painting.

Extreme limits of work for upper figure: 177 × 140 mm. ($6\frac{15}{16} \times 5\frac{1}{2}''$.)
Extreme limits of work for lower group: 248 × 142 mm. ($9\frac{3}{4} \times 5\frac{5}{8}''$.)
Plate-mark: 322 × 414 mm. ($12\frac{3}{4} \times 16\frac{1}{2}''$.)

11. Figures from "Iacobs Dream."

In the upper left-hand corner of the plate a slight outline of the whole picture of "Jacobs Dream." Rectangle defined by lines. Underneath: Outline of the whole Picture of Iacobs Dream. — In the lower part of the plate two winged angels and a figure without wings descending a flight of steps. One of the angels is in the foreground to the left, the other two figures, to the right and further back, are walking hand in hand, in conversation. Outlines, as before. No background. Underneath: Figures from "Iacobs Dream." | Fac simile of a Pen & Ink Drawing on tracing paper, made by Mr. Allston from his Original Painting.

Rectangle in upper part: 112 × 74 mm. ($4\frac{3}{8} \times 2\frac{15}{16}''$.)
Extreme limits of work in lower group: 238 × 229 mm. ($9\frac{3}{8} \times 9''$.)
Plate-mark: 322 × 418 mm. ($12\frac{11}{16} \times 16\frac{7}{16}''$.)

[Mrs. Ednah D. Cheney has the tracing on a piece of gelatine for the small outline of the whole picture.]

12. Figures from "Iacobs Dream."

Two angels, winged, fronting the spectator, the heads turned towards the right, descending a flight of steps. The group forms an inverted

pyramid, emphasized by the wings. No background. Outlines, as before. Underneath: Figures from "Iacobs Dream" | Fac simile of a Pen & Ink Drawing on tracing paper, made by Mr. Allston from his Original Painting.

Extreme limits of work: 271 × 302 mm. ($10\frac{11}{16} \times 11\frac{7}{8}$″.)
Plate-mark: 320 × 422 mm. ($12\frac{5}{8} \times 16\frac{9}{16}$″.)

13. Figure from "Iacobs Dream."

An angel, winged, standing, turned towards the left, looking downward, the right arm raised to heaven. No background. Outlines, as before. Underneath: Figure from "Iacobs Dream." | Fac-simile of a Pen & Ink Drawing on tracing paper, made by Mr. Allston from his Original Painting.

Extreme limits of work: 232 × 373 mm. ($9\frac{1}{16} \times 14\frac{3}{4}$″.)
Plate-mark: 318 × 418 mm. ($12\frac{9}{16} \times 16\frac{7}{16}$″.)

14. Uriel.

A celestial warrior seated on the ground, looking towards the right, his left arm resting on a round shield, his right hand holding a spear. No background. Outlines, as before. Underneath: Uriel. | Fac-simile of a pen and ink drawing made by Allston from his original picture of "Uriel in the sun" |.

Extreme limits of work: 200 × 209 mm. ($7\frac{7}{8} \times 8\frac{1}{4}$″.)
Plate-mark: 230 × 295 mm. ($9\frac{1}{16} \times 11\frac{11}{16}$″.)

15. Heliodorus.

The interior of a temple supported on columns, in the background the altar. The angel as a warrior on horseback, still in the air, and descending towards the right, occupies the centre of the composition. To the right of him are two other avenging angels, with rods in their hands. Heliodorus has fallen upon his left knee in the right-hand corner in the foreground. On both sides the spectators flee in terror. In the middle ground, through the hind legs of the horse, is seen a woman with two children. Rectangle defined by lines. Outlines, as before,

but very broad, with slight shading. Underneath : Heliodorus. | From a sketch in chalk on canvass | II Maccabees 24 to 27. Size 4 ft. 9 in by 3 ft. 9 in.

Engraved surface : 232 × 172 mm. ($9\frac{1}{8} \times 6\frac{3}{4}''$.)
Plate-mark : 295 × 229 mm. ($11\frac{9}{16} \times 9''$.)

16. Fairies on the Sea Shore.

Ten figures ascending from the sea-shore on the left below in a curved line diagonally to the upper right. The two lowest figures are still on the ground. Background of sea, rocks, and sky. Outlines as before. Rectangle defined by lines. Underneath : Fairies on the Sea Shore, | Disappearing at Sun rise. | From a tracing in chalk on gauze made by Allston from his original design on canvass afterwards destroyed. — The lower part of the picture was | intended to be in shadow, the light of the rising sun just touching the upper clouds and leading figure of the fugitives. | Size 4 ft by 3 ft.

Engraved surface : 239 × 183 mm. ($9\frac{7}{16} \times 7\frac{3}{16}''$.)
Plate-mark : 298 × 230 mm. ($11\frac{3}{4} \times 9\frac{1}{16}''$.)

Proofs.

Unfinished, before the lines forming the rectangle, apparently only the dry-point lines with which the drawing was traced through the silver coating on the copper plate. (M. F. A., F. W. C.)

17. Titania's Court.

Titania is seated on a grass bank on the left, surrounded by her attendants, one of whom, kneeling, offers her on a salver a goblet in the shape of an acorn. Over her hover two genii, with butterfly wings as fans. Before her, in the centre of the composition, a group of four dancers, who are trying to hold back another group of two dancers, whom a genius is drawing upward with a chain of roses. Other dancers, on the ground and in the air, in the distance on the right. Background of forest, with a waterfall on the right. Rectangle defined by lines. Outlines, as before, in combination with stippled lines. Underneath : Titania's Court Size, 6 ft. by 4 ft. | From "Midsummer Nights Dream." | Outline in umber on canvass | This Picture was

intended to be a moonlight scene. — From the waterfall on the right and along the stream which finds its | way to the foreground, the fairies are hastening to join the dance before their Queen.

Engraved surface : 366 × 240 mm. ($14\frac{7}{16} \times 9\frac{7}{16}$″.)
Plate-mark : 419 × 323 mm. ($16\frac{1}{2} \times 12\frac{3}{4}$″.)

Proofs.

Not quite finished, the lines forming the rectangle only faintly indicated. (M. F. A.)

18. Girl in Male Costume.

A woman in fanciful, close-fitting costume, wearing a turban, but barefooted, reclines on a rock, overhanging a brook. She is turned towards the right, and looks down into the water, while playing the guitar. Background of trees. Rectangle defined by lines. The figure outlines, as before, with slight shading, the landscape carried somewhat further. Mostly etching. Underneath : Girl in Male Costume. | From a sketch in umber on canvass Size 3 ft. by 2 ft. 4 in | .

Engraved surface : 119 × 154 mm. ($4\frac{11}{16} \times 6\frac{1}{16}$″.)
Plate-mark : 162 × 216 mm. ($6\frac{3}{8} \times 8\frac{1}{2}$″.)

19. Ship in a Squall.

In the middle distance, somewhat to the left, a ship with sails partly furled, standing towards the right foreground. To the left of the ship and farther away, a smaller craft, sailing towards the left. Moderately agitated sea, clouded sky, with indications of a rain-storm, sweeping down from left to right, in the distance at the right. Rectangle. Imitation of a white chalk drawing on a dark ground, the latter produced by a ruled tint laid with the ruling-machine. Underneath : Ship in a squall. | From a sketch in white chalk on dark canvass Size 5 ft. by 4 ft.

Engraved surface : 260 × 194 mm. ($10\frac{1}{4} \times 7\frac{5}{8}$″.)
Plate-mark : 297 × 230 mm. ($11\frac{11}{16} \times 9\frac{1}{16}$″.)

Proofs.

1. Not quite finished. (M. F. A.)
2. Apparently finished, but before the cleaning of the plate margin. (F. W. C.)

[The impressions in the book are printed in a brownish ink. The proofs are printed in black.]

20. The Prodigal Son.

A man, with only a cloth around his loins and a strip of cloth around his head, sitting, with eyes closed, on the ground, his feet towards the left, his back leaning against a wall. No background. Lithographic crayon drawing. Underneath : The Prodigal Son. | From a pencil Sketch.

Extreme limits of the drawing : 213 × 142 mm. ($8\frac{3}{8} \times 5\frac{5}{8}$″.)

Proofs.

Before the lettering, on India paper. (F. W. C.)

21. Prometheus.

Prometheus chained to a rock by the sea, which is indicated to the right. The head, towards the left, is seen in violent foreshortening. No definite outline. Lithographic crayon drawing. Underneath : Prometheus. | From a pencil sketch.

Extreme limits of the drawing : 252 × 176 mm. ($9\frac{15}{16} \times 6\frac{15}{16}$.″)

REJECTED ESSAYS.

Before the method to be adopted for the execution of the plates in the Allston book was definitively decided upon, several essays were made in pure etching, which were rejected as un-

satisfactory. Proofs of two of these essays have been preserved, and are described below.

22. Figures from "Jacob's Dream."

Group of two winged angels and three figures without wings, left incomplete below. In the foreground stands an angel seen from the back, with wings nearly folded. The other angel is on the right, turned to left, with only one wing visible in profile. On the left is a figure without wings, in profile, turned towards the right. Of the other two figures not much more is seen than the heads, nearly full front, on either side of the central angel. (M. F. A., E. D. C.)

Extreme limits of work : 155 × 142 mm. ($6\frac{1}{8} \times 5\frac{5}{8}''$.)
Plate-mark : ? × ?

23. Figures from "Jacob's Dream."

This is the group occupying the lower part of the plate described as No. 11, but of larger dimensions. (M. F. A.)

Extreme limits of work : 336 × 313 mm. ($13\frac{1}{4} \times 12\frac{3}{8}''$.)
Plate-mark : 417 × 324 mm. ($16\frac{7}{16} \times 12\frac{3}{4}''$.)

CLASSIFIED FINDING LIST.

THE NUMBERS FOLLOWING THE TITLES REFER TO THOSE IN THE PRECEDING LISTS.

I. JOHN CHENEY.

A. Engravings.

I. VIGNETTES, *i. e.* without distinctly limited backgrounds.

1. Female heads without backgrounds.

a. Turned to right.

Title vignette. No. 38.

b. Turned to left.

Title vignettes. Nos. 50, 51.

2. Female heads with shading in the background.

a. Turned to right, head only.

Stuart's Martha Washington. No. 46.

b. Turned to right, head and one hand.

Title vignette. (My Boyhood's Love. — The Poets Choice. — Julia.) No. 49.

Viola. No. 75.

c. Front view of face.

Annette. No. 78.

d. Turned to left, head only.

Title vignettes. Nos. 65, 73, 77.

e. Turned to left, head and one hand.

Title vignettes. Nos. 53, 57, 85.

Fanny Kemble. (Frances Anne Kemble.) No. 40.

The Fair Student. (Incognita.) No. 74.

3. Male head without background.

Geo. B. Doane, M. D. No. 70.

4. Male heads with shading in the background.

Geo. B. Doane, M. D., Proof state of. No. 70.

Henry W. Longfellow. No. 81.

William Cullen Bryant. No. 86.

Fitz-Greene Halleck. No. 87.
W. E. Channing, after Allston. No. 89.
W. E. Channing, after Gambardella. No. 90.
L. Gaylord Clarke, Late state of. No. 98.

5. One or more figures with backgrounds of landscape, etc.

Title vignettes. Nos. 20, 22.
The Portrait. No. 21.
The Pirate. No. 26.
Vignettes for Cowper's "Task," etc. Nos. 60, 61, 62, 63.

II. With distinctly limited backgrounds.

1. Female figures, single, up to three-quarter length, in rectangles.

a. Background light machine-ruled tint. No hands.

Lydia H. Sigourney. No. 93.
Frances Sargent Osgood. No. 94.
Edith May. No. 97.
Estelle Anna Lewis. No. 99.

b. More or less finished backgrounds. No hands.

The Young Princess. (Amanda.) No. 36.
Esperanza. (The Bride.) No. 44.

c. More or less finished backgrounds. One hand.

Sibyl. No. 23.
Just Seventeen. No. 27.
Lady Reading. (The Portrait. — The Scrap Book.) No. 55.
The Country Girl. (Maidenhood.) No. 56.
The Lace Cap. (Eleonora.) No. 67.
Preciosa. No. 80.

d. More or less finished backgrounds. Two hands.

Lesbia. No. 28.
Why dont he come. No. 33.
The Cottage Girl. (Industry.) No. 34.
Beatrice. (Dora Hay.) No. 39.
The Love Letter. (Mary.) No. 43.
Woolaston's Martha Washington. No. 45.
Isabella. (Beatrice.) No. 54.
Dulcinea. (The Spanish Maid.) No. 58.
The Gipsy. (The Indian's Bride.) No. 59.
Florentine Girl. (Donna Isabella.) No. 68.
The Roman Girl. (The Handmaid.) No. 79.
Maidenhood. No. 82.
Miss E. Leslie. No. 84.

2. *Female figures, single, up to three-quarter length, in ovals, surrounded, in the finished state, by rectangles.*

   a. Without hands.

   A Portrait. (Oh that those lips had language.) No. 30.
   Egeria. (Kate.) No. 66.
   Beatrice. (Fair Inez.) No. 72.

   b. With one hand.

   Agnes. (The Country Maiden.) No. 76.

3. *Female figure, single, three-quarter length, in rectangle, with the corners cut off.*

   Helen. (La Jeune Jaquette. — Isabel.) No. 48.

4. *Female figures, single, full length.*

   Dorothea. (Bathing. — The Disguise.) No. 42.
   Reflection. (Night.) No. 47.

5. *Children, single figures.*

   The Torn Hat. No. 25.
   Childhood. (Alfred. — Our Father's Darling.) No. 52.

6. *Male portraits in rectangles.*

   a. Background light machine-ruled tint.

   N. P. Willis. No. 92.
   Edward Everett. No. 95.
   Joseph Story. No. 96.

   b. With more or less finished backgrounds.

   B. B. Wisner. No. 37.
   Daniel Webster. No. 83.
   Joshua Bates. No. 88.
   P. T. Jackson. No. 91.
   L. Gaylord Clarke. No. 98.

7. *Two figures.*

   a. Children, only partially seen.

   The Orphans. No. 32.

   b. Children, full length.

   The Lost Children. No. 24.

   c. Women and legendary beings.

   Title-page. No. 16.
   Mercy's Dream. (The Angel Visitor.) No. 64.

   d. Woman and child.

   Or lisps with holy look, etc. No. 5.

e. Two Women.

The Seaman's Widow. No. 17.

f. Woman and man.

The Lost, Found. No. 41.

g. Man and child.

Old Man and Child. No. 31.

8. Three or more figures.

The Soldier's Widow. No. 15.
Psyche before the Tribunal of Venus. No. 18.
When thou passest through the waters, etc. No. 19.
Guardian Angels. (The Orphan's Guard.) No. 29.
The Dream of Youth. No. 35.
Orestes supplicating Apollo, etc. No. 69.

9. Monument.

Monument to Dr. Doane. No. 71.

III. Bank-Note Work.

Nos. 100, 101, 102, 103.

IV. Rewards of Merit.

Boys playing ball. No. 2.
Animals, sheet of eight. No. 4.

V. Trial Plates.

Nos. 1, 3.

B. Lithographs.

1. Vignette. No 5[a].
2. Landscapes. Rectangles. Nos. 11, 12.
3. Single figures. Rectangles. Nos. 6, 9, 13, 14.
4. Several figures. Rectangles. Nos. 7, 8, 10.

II. SETH WELLS CHENEY.

All the following are engravings, rectangular in form, and with finished backgrounds.

1. *Single figures.*

The Dead Bird. No. 1.
The Young Savoyard. No. 6.
The Invisible Serenader. No. 5.
[See also "Bible Illustrations." No. 7.]

2. *Child and Dog.*

Tired of Play. No. 3.

3. *Two or more figures.*

Widow and Orphan. No. 2.
The Dead Soldier. (The Soldier's Wife.) No. 4.
The Pilot's Boy. (The Wreck.) No. 8.
The Mother. No. 9.
Going to Battle. (The Sister's Farewell. — The Young Warrior.) No. 10.
[See also "Bible Illustrations." No. 7.]

III. OUTLINES AND SKETCHES

BY WASHINGTON ALLSTON.

ENGRAVED BY JOHN AND SETH WELLS CHENEY.

A. Engravings.

I. Without definite limits.

1. One figure.

Michael setting the Watch. No. 2.
From "Michael setting the Watch." No. 6.
Figure from "Jacob's Dream." No. 13.
Uriel. No. 14.

2. Two figures.

From "Michael setting the Watch." No. 5.
From "Michael setting the Watch." No. 7.
Figures from "Jacob's Dream." No. 12.

3. Three figures.

From "Michael setting the Watch." No. 4.
Figures from "Jacob's Dream." No. 11, lower part.
Figures from "Jacob's Dream." No. 23.

4. More than three figures.

From "Michael setting the Watch." No. 3.
Figures from "Jacob's Dream." No. 10.
Figures from "Jacob's Dream." No. 22.

II. Rectangles defined by lines.

1. One figure.

Sibyl. No. 8.
Girl in Male Costume. No. 18.

2. Two figures.

Dido and Anna. No. 9.

3. Many figures.

Outline of "Jacob's Dream." No. 11, upper part.
Heliodorus. No. 15.
Fairies on the Sea Shore. No. 16.
Titania's Court. No. 17.

4. Marine.

Ship in a Squall. No. 19.

III. In a circle.

Portrait of W. Allston. No. 1.

B. Lithographs.

The Prodigal Son. No. 20.
Prometheus. No. 21.

LISTS

OF

ENGRAVERS ASSOCIATED WITH JOHN CHENEY, ARTISTS WHOSE WORKS JOHN AND SETH WELLS CHENEY REPRODUCED, AND PORTRAITS ENGRAVED BY JOHN CHENEY.

ENGRAVERS

WHOSE NAMES APPEAR AS ASSOCIATES OF JOHN CHENEY ON PLATES ENUMERATED IN THIS CATALOGUE.

The numbers following each name are those of the plates on which this name appears, with reference to the corresponding numbers in the list of engravings, etc., pp. 17–96.

Armstrong, W. G.
No. 93.
Dodson, R. W.
Nos. 67, 83.
Kellogg, J. G.
No. 45.
Kimberly, D.
No. 90.
Pease, J. I.
No. 82.

PAINTERS, SCULPTORS, DESIGNERS, ENGRAVERS, AND LITHOGRAPHERS,

WHOSE WORKS WERE REPRODUCED BY J. AND S. W. CHENEY, SO FAR AS THEY ARE KNOWN.

The numbers following each artist's name are those of the plates after him, with reference to the corresponding numbers in the list of engravings, etc., pp. 17–114.

I. JOHN CHENEY.

Alexander, F.
Nos. 37, 38.

Allston, Washington.
Nos. 39, 89. — See also "Outlines and Sketches," p. 105 etc.

Badger (Thomas or S.? A portrait-painter of the first name exhibited at the Athenæum in 1830 and 1832. Another portrait-painter, to whom the second appellation is given, exhibited there in 1834.)
No. 70.

Branston, Robert Allen.
No. 19.

Cary, A.
No. 71.

Chalon, A. E.
No. 48.

Cheney, Seth Wells.
Nos. 65, 74, 75, 81, 86.

Cook, H. (?)
No. 51.

Cosway, R.
Nos. 13, 14.

Cousins, Samuel.
Nos. 21, 27.

Cummings, Thos. Sears.
No. 44.

De Franca, M. J.
No. 55.

Edgar.
Nos. 11, 12.

Edwards, J. C.
No. 47.

Elliott, C. L.
Nos. 87, 98, 99.

Flaxman, John.
No. 69.

Fragonard. (Probably Alexandre Evariste, 1781–1850, the son of Jean Honoré.)
Nos. 16, 18.

Franquelin, Jean Augustin.
No. 17.

Freeman, G.
No. 93.

Furness, Jr., W. H.
No. 97.
Gainsborough, Thomas.
No. 32.
Gambardella, S.
No. 90.
Gilbert, John.
Nos. 60, 61, 62, 63.
Goodyear, Joseph.
No. 42.
Graham, G. (?)
No. 28.
Guerin (Pierre Narcisse ?).
No. 35.
Guido Reni.
No. 23.
Healy, G. P. A.
No. 91.
Heath, Charles.
No. 102.
Hodges, C. H. (?)
No. 29.
Houston, Richard. (?)
No. 28.
Howard, H.
No. 9.
Huntington, Daniel.
Nos. 64, 68, 72, 79, 80, 82.
Inman, H.
No. 22.
Landseer, E.
No. 34.
Lane, Richard J.
No. 32.
Lawrence, S.
No. 92.
Lawrence, Sir Thomas.
Nos. 21, 27.
Leonardo da Vinci.
No. 103.
Leslie, C. R.
Nos. 30 (33 ?), 41, 58, 102.
Leutze, E.
No. 85.
Malbone, E.
Nos. 66, 78.
Middleton, J. G.
No. 42.
Naysmith, A.
No. 26.
Osgood, S. S.
No. 94.
Page, W.
No. 76.
Parris, E. T.
No. 51.
Reni, Guido.
No. 23.
Reynolds, Sir Joshua.
Nos. 28, 29.
Scheffer, A.
Nos. 15, 24.
Sharpe, Miss Louise (or Eliza ?).
No. 47.
Staigg, R. M.
Nos. 83, 95.
Story, W. W.
No. 96.
Stuart, Gilbert.
Nos. 46, 77.
Sully, Thomas.
Nos. 25, 40, 43, 49, 52, 53, 54, 56, 57, 59, 67, 73, 84, 101.
Thurston, John.
Nos. 19, 20.
Vallou de Villeneuve, J.
No. 17.
Vinci, Leonardo da.
No. 103.
Watson, J. (?)
No. 28.
West, W. E.
No. 88.
Westall, R.
No. 5.
Williams, P.
No. 50.
Woolaston, John.
No. 45.

II. SETH WELLS CHENEY.

Allston, Washington.
No. 9. — See also "Outlines and Sketches," p. 105 etc.
Brown, George Loring.
No. 8.
Childs, G.
No. 3.
Corbould, H.
Nos. 3, 10.
Johannot, Tony (?).
No. 6.
Rolls, Chs.
No. 10.
Wright, J.
No. 4.
Wright, J. M.
No. 5.

PORTRAITS

ENGRAVED BY JOHN CHENEY.

Appleton, Miss Hetty S. — See *Viola*, No. 75.
Bates, Joshua. — No. 88.
Bleecker, Mrs. — See *Egeria*, No. 66, and *Annette*, No. 78.
Blodgett, Mrs. Samuel. — See *Title Vignette*, No. 77.
Bryant, Wm. Cullen. — No. 86.
Butler, Frances Anne. — See *Fanny Kemble*, No. 40.
Camuccini, Miss. — See *Title Vignette*, No. 65.
Castle, Mrs. — See *Esperanza*, No. 44.
Channing, Wm. E. — Nos. 89, 90.
Clark, L. Gaylord. — No. 98.
Coddington, Mrs. — See *Beatrice*, No. 72.
Collier (Collyer), Mrs. — See *Lesbia*, No. 28.
Cook, Miss. — See *The Country Girl*, No. 56.
Coolidge, Mrs. T. Jefferson. — See *Viola*, No. 75.
Crocker, Miss. — See *Just Seventeen*, No. 27.
Doane, George B., M. D. — No. 70.
Drinker, Anna. — See *Edith May*, No. 97.
Dunning, Master. — See *Guardian Angels*, No. 29.
Elwyn, Rev. Alfred Langdon. — See *Childhood*, Nos. 52, 101.
Everett, Edward. — No. 95.
Gardner, Miss Sarah Russell. — See *The Fair Student*, No. 74.
Gray, Mrs. Horace. — See *The Fair Student*, No. 74.
Guynn (Gwyn, Gwynn), Miss. — See *Lesbia*, No. 28.
Halleck, Fitz-Greene. — No. 87.
Inman, Miss. — See *Beatrice*, No. 72.
Jackson, P. T. — No. 91.
Kemble, Fanny. — No. 40.
Kemble, Frances Anne. — See *Fanny Kemble*, No. 40.
Knower, Miss. — See *Agnes*, No. 76.
Lambton, Master. — See *The Portrait*, No. 21.
Leslie, Miss E. — No. 84.
[Lewis, Betty. — See *Martha Washington*, No. 45.]
Lewis, Estelle Anna. — No. 99.

Longfellow, Henry W. — No. 81.
May, Edith. — No. 97.
Osgood, Frances Sargent. — No. 94.
Shaw, Miss Anna. — See *Title Vignette*, No. 38.
Sigourney, Lydia H. — No. 93.
Smith, Miss Rebecca. — See *Title Vignette*, No. 77.
Story, Joseph. — No. 96.
Sully, Miss Blanche. — See *Title Vignettes*, Nos. 53, 57.
Washington, Martha. — Nos. 45, 46.
Webster, Daniel. — No. 83.
Willis, N. P. — No. 92.
Wisner, B. B. — No. 37.

Allston, Washington. — On the title-page of "Outlines and Sketches by Washington Allston," engraved by J. & S. W. Cheney. See p. 106 of this catalogue.

LIST OF BOOKS, ETC.

CONTAINING ENGRAVINGS AND LITHOGRAPHS BY JOHN AND SETH WELLS CHENEY.

The following list does not pretend to satisfy all the demands of the bibliographer. It has been compiled for the benefit of the collector of engravings, and aims only to give such information as may be useful to him. Nor does it lay any claim to completeness, as has been pointed out already in the Introduction. Most of the books here enumerated have engraved titles as well as titles printed from type. Wherever possible, the latter have been given. The numbers following the titles are those of the plates contained in each book, with reference to the corresponding numbers in the list of engravings etc., pp. 17–104.

I. JOHN CHENEY.

ALBUM. New York : Peabody & Co. 1832. No. 22. — All I have seen of this book is its engraved title-page, of which there is an impression in the Phillips Collection.

ALLSTON, WASHINGTON, Outlines and Sketches. Boston : 1850. — See p. 105 of this catalogue.

AMERICAN REVIEW, THE, A Whig Journal of Politics, Art and Science. Vol. IV. New-York : George H. Colton. 1846. No. 83.

ANNUALS. See *Album ; Casket or Youth's Pocket Library ; Christian Keepsake ; Coral ; Friendships Offering ; Gift ; Juvenile Souvenir ; Lady's Cabinet Album ; Ladies' Scrap-Book ; Lily ; Literary Souvenir ; Magnolia ; Memorial ; Moss Rose ; Religious Souvenir ; Remember ! ; Token ; Token of Friendship ; Token or Affection's Gift ; Youth's Keepsake.*

ATLANTIC SOUVENIR. See *Token, The,* for 1833, 1834, 1835, 1836, 1837, 1838, 1840. — The " Atlantic Souvenir," during its separate existence, before it was combined with " The Token," does not seem to have used any plates by either of the Cheneys.

BAYLY, THOMAS HAYNES, Songs and Ballads, Grave and Gay, with a memoir of the author. Philadelphia : Carey & Hart. 1844. No. 66.

BIBLE, THE HOLY. Auburn : Alden & Beardsley. [N. d.] Nos. 19, 20. — Judging from these plates, which are all I have seen of the book, it appears to have been a 12mo. O'Callaghan, " A list of editions of the Holy Scriptures and parts thereof, printed in America previous to 1860," records the following title : " Holy Bible : Auburn and Rochester, N. Y. : Alden & Beardsley. 1855. 12. Engr. front. and title to O. T. . . ." This may possibly be the volume. Concerning an earlier edition or editions, by another publisher, see under No. 20, in the List of Engravings, etc.

BRYANT, WM. CULLEN, Poems by. With illustrations by E. Lentze. Engraved by American artists. Philadelphia : Carey & Hart. 1847. Nos. 85, 86. — According to Sabin, " Dictionary," the 6th edition is dated 1850, published by A. Hart. The latest I have seen is the 4th, 1848, published, like the preceding ones, by Carey & Hart.

Butler, Frances Anne, Poems. Philadelphia : John Penington. 1844. No. 40.

Buttre, J. C., Catalogue of Engravings. New York. J. C. Buttre. No. 22. — There are several editions of this catalogue, differently dated, the latest 1887.

Campbell, Thomas, The poetical works of. Boston: 1827. No. 5. — There is a "New edition" of this volume, "Boston : Published by Monroe and Francis. 1832," containing "The Pleasures of Hope, Gertrude of Wyoming, Theodoric, and other poems, written at different periods from the year 1799 to 1832," which is the only one I have seen. But as the frontispiece is dated 1827, it would seem that the first edition must be of that date.

Campbell, Thomas, Specimens of the British Poets. Philadelphia : Henry Carey Baird. 1853. No. 82. — According to the title-page, this is a "New edition;" but from the "Advertisement" it appears that there is no earlier American edition, the original English edition being considered the first.

Casket, The. Philadelphia : S. C. Atkinson. No. 39 (and No. 28 ?). — The titles of this periodical, generally known as "Atkinson's Casket," vary somewhat with the different volumes. No. 39 is in the volume for 1837. No. 28 would seem to have been published in the same periodical, but I have not been able to find it in the volumes for 1827, 1828, 1830–1837, which are all I have seen (in the library of the Hist. Soc. of Penns.). According to Sabin, "Dictionary," "The Casket" was published from 1826–1838. (See also S. W. Cheney.)

Casket, The. Boston : Bowles and Dearborn. 1829. No. 21.

Casket, The, or Youth's Pocket Library. Boston: George Davidson. 1830. No. 21. — This, according to the title-page, is a "Third edition — improved." The first edition is the book described in the preceding paragraph. The only copy of this "third edition" which I have seen, was stamped 1831 on the back of the binding, although dated 1830.

Christian Keepsake, The, and Missionary Annual. Philadelphia : Wm. Marshall & Co. *1838 :* No. 47. — *1839 :* No. 50. (See also S. W. Cheney.) — *1840 :* No. 55. — The volume for 1838 is the first. Vol. 2, for 1839, has also the imprint of Sherman & Trevett, New York.

Coral, The, a gift for all seasons. Illustrated with eight beautiful steel engravings. New York : Cornish, Lamport & Co. [N. d.] No. 27.

Cowper, Wm., The Task and Other Poems. With numerous illustrations, engraved by Cheney, Cushman, etc. From drawings by John Gilbert. Philadelphia : Carey & Hart. 1842. Nos. 60–63.

Croly, Rev. George, The Beauties of the British Poets, with a few

introductory observations. New-York : Edward Kearney, 272 Pearl Street. —— Piercy & Reed, Printers. [N. d.] Nos. 30, 36.

EVERETT, EDWARD, Orations and Speeches on Various Occasions. Boston : Charles C. Little & James Brown. 1850. Vol. I. No. 95. — The first edition, in one vol., is dated 1836, and is, of course, without the portrait. The edition of 1850 is called the second. The latest edition, up to date, is the eleventh, of 1886, Boston : Little, Brown & Co. According to Sabin, "Dictionary," 300 copies on large paper were published, but it is not stated of what edition.

FRIENDSHIP'S OFFERING. *1841 :* Philadelphia. Marshall, Williams & Butler. Nos. 47, 50. — *1842 :* Boston. E. Littlefield ; Philadelphia. Thomas, Cowperthwait & Co. No. 55. — Later volumes, published in Boston, Philadelphia, and New York, under the title : "Friendship's Offering : A Christmas, New Year and Birthday Present" (1846 to 1856), contain no plates by Cheney. The volume for 1841 is evidently the first, as the preface seeks to excuse "the addition of another to the list" of annuals.

GIFT, THE, A Christmas and New Year's Present. Philadelphia : E. L. Carey & A. Hart. [From 1840 : Carey & Hart.] *1836 :* No. 40. — *1837 :* Nos. 42, 43. — *1839 :* Nos. 48, 49. — *1840 :* Nos. 52, 53, 54. (Re-issue *without date*, same illustrations.) — *1842 :* Nos. 56, 57, 58, 59. — *1843 :* Nos. 64, 65, 66, 67, 68. (Re-issue *without date*, same illustrations.) — *1844 :* Nos. 72, 73, 74, 75. — *1845 :* Nos. 76, 77, 78, 79. (Re-issue *without date :* Nos. 64, 68, 72, 75, 76, 78, 79.) — The first volume of "The Gift" is that for 1836. I have seen no volumes for 1838 and 1841. The volumes of "The Gift" vary in size, and most of them seem to have been published in two sizes. At the back of the volume for 1837 appears the following announcement : "A few copies of 'The Gift for 1837,' have been printed in octavo, with proof-plates, splendidly bound in calf super extra." I have, however, seen only the volume for 1842 in the two sizes. Of the volumes which passed through my hands those for 1836, 1837, and 1839 measured from 95 × 155 to 102 × 166 mm. ($3\frac{3}{4} \times 6\frac{1}{16}$ to $4 \times 6\frac{9}{16}''$) ; 1840, 1842 (small size), and 1843, about 120 × 184 mm. ($4\frac{3}{4} \times 7\frac{1}{4}''$) ; 1842 (large size), 1844, and 1845, from 138 × 218 to 148 × 234 mm. ($5\frac{7}{16} \times 8\frac{5}{8}$ to $5\frac{13}{16} \times 9\frac{3}{16}''$). The quality of the paper on which the plates were printed seems likewise to differ. The impressions in the volumes which came under my observation were, indeed, all printed on fairly heavy tinted paper, but there are also other impressions, evidently torn from "Gifts," printed on a thinner, white paper. Of the undated re-issues, I have seen only the three enumerated above, but it is quite likely that still others exist. A copy of the re-issue for 1845 in my

possession, although without date on the title-page, is stamped 1845 on the back.

Godey's Lady's Book. Philadelphia: Louis A. Godey. *1839* (Vol. 19): No. 43. — *1840* (Vol. 20): No. 42. — *1846* (Vol. 32): No. 84. — The titles of the magazine vary. Of the volumes here named 19 is called "The Lady's Book," 20 "Godey's Lady's Book and Ladies' American Magazine," 32 "Godey's Magazine and Lady's Book."

Gray, Thomas, Elegy written in a Country Church-Yard. Boston: Moses A. Dow, Waverley Magazine Office; New York: Dexter & Brother. [N. d.] No. 83. — The book has a dedication, as follows: "To the Memory of Daniel Webster this edition of His Favorite Poem is respectfully inscribed." It follows that it must have been published after Mr. Webster's death, which occurred in 1852.

Griswold, Rufus Wilmot, The Female Poets of America. Philadelphia: Carey & Hart. 1849. Nos. 76, 77, 79. — According to Sabin, "Dictionary," the edition of 1849 is illustrated by portraits. The printed "List of Illustrations," however, plainly shows that this is not the case. The same authority records a 2d edition, Phil.: Henry C. Baird, 1853, and a "new edition," Phil.: 1859, but no mention is made of illustrations. I have not seen them.

Griswold, Rufus Wilmot, The Poets and Poetry of America. Philadelphia: Carey & Hart. 1843. Nos. 54, 56, 58, 59. — According to the title-page this is a "Third edition, revised, with illustrations," which would seem to show that the earlier editions had no illustrations. The copyright is dated 1842. The later editions, of which the 17th, according to Sabin's "Dictionary," is dated 1856, are illustrated by portraits, none of which are by Cheney. Of these later editions I have seen only the 16th, published in Philadelphia by Parry & McMillan, in 1855.

Griswold, Rufus Wilmot, The Poets and Poetry of England, in the Nineteenth Century. Philadelphia: Carey & Hart. 1845. Nos. 64, 72, 74, 75. — There is said to be also an edition of 1846, but I have not seen it.

Halleck, Fitz-Greene, The Poetical Works of. Now first collected. Illustrated with steel engravings, from drawings by American artists. New York: D. Appleton & Co.; Philadelphia: Geo. S. Appleton. 1847. No. 87. — Messrs. D. Appleton & Co. kindly write to me as follows concerning the editions of this book: "The steel by John Cheney, after Elliott, was used in Halleck, Poems, 12mo edn., copyrighted 1868. The preface also bears that date. A large paper edition was made at the same time, limited to 150 copies, each copy numbered, in which the above-mentioned steel was also used. Another steel, by Hall, was used in the 'Blue and Gold edn.' and in the 'Life and Letters.'"

Hewitt, Mary E. [Editor], The Memorial : written by Friends of the late Mrs. Osgood. With illustrations engraved on steel by J. Cheney, J. Halpin, J. I. Pease, and H. Beckwith. New-York : George P. Putnam. 1851. No. 94.

Homes of American Authors; comprising anecdotal, personal, and descriptive sketches by various writers. Illustrated. New York : G. P. Putnam & Co. 1853. No. 95.

Hunt, Freeman, Lives of American Merchants. Vol. I. New York : Office of Hunt's Merchants' Magazine. 1856. No. 91.

Juvenile Souvenir, The. Boston : Marsh & Capen and John Putnam. 1828. Nos. 5ª, 6, 7, 8.

Knickerbocker Gallery, The. A testimonial to the editor of the Knickerbocker Magazine from its contributors. With forty-eight portraits on steel, from original pictures engraved expressly for this work. New York: Samuel Hueston. 1855. No. 98.

Knickerbocker, The, or New-York Monthly Magazine. Vol. 41. New-York : S. Hueston. 1853. No. 98.

Ladies' Scrap-Book, The. Hartford : S. Andrus & Son. 1845. No. 55. — There is an undated edition of this book, which, according to "Embellishments," should also contain No. 55, as the frontispiece, but it is replaced by a lithograph of roses, hand-colored.

Lady's Cabinet Album, The. New-York : Peabody & Co. 1832. Nos. 23, 24.

Lady's Cabinet Album, The. New York : E. Sands. 1835. Nos. 23, 24.

Lady's Cabinet Album, The. New York : Published for the Booksellers. [N. d.] Nos. 22, 23, 24. — An incomplete copy in my possession has the following stamped upon the back of the binding : Lady's Album | N. York | 1842 | . But another copy that I have seen was without any date. The three issues of "The Lady's Cabinet Album," for 1832, 1835, and without date, are identical as to literary matter.

Lewis, Estelle Anna, Records of the Heart, and Other Poems. Illustrated by American Artists. New York : D. Appleton & Co. 1857. No. 99. — In another edition of this book, London and New York : 1865, the portrait by Cheney has been replaced by another, engraved by Henry Allard from a photograph.

Lily, The, A Holiday Present. With embellishments. New York : E. Sands. [N. d.] Nos. 27, 34. — All the copies I have seen are stamped on the back of the binding : Lily | 1839 | . The copyright, dated Nov. 17, 1830, is for "The Lily, a Colonred Annual, for MDCCCXXXI," but the book cannot have been published at that time, as the Cheney engraving, No. 34, appeared originally in "The Token" for 1835.

Literary Souvenir, The, A Christmas and New Year's Present. Philadelphia : E. L. Carey & A. Hart. (1844 and 1845 : Carey & Hart.) *1838:* Nos. 42, 43. — *1840:* Nos. 48, 49. — *1844:* Nos. 48, 57. — *1845:* Nos. 49, 52, 67. — I have not seen the volumes for 1839, 1841, 1842, 1843.

Longfellow, Henry Wadsworth, Poems by. With illustrations by D. Huntington. Philadelphia : Carey & Hart. 1845. Nos. 80, 81, 82. — There are at least nine editions of this book. Of these I have seen, besides the first : 2d, 1846 ; 4th, 1846 ; 5th, 1847 (all Phil. : Carey & Hart) ; 9th, 1851 (Phil. : Henry C. Baird). The second and following editions read, after "D. Huntington" : "Engraved by American artists."

Lowell, John A., Memoir of Patrick Tracy Jackson. Written for the Merchants' Magazine and Commercial Review. New York : Press of Hunt's Merchants' Magazine. 1848. No. 91.

Magnolia, The, for 1837. New York : Bancroft & Holley. No. 44.

May, Edith, Poems by. Elegantly illustrated by Cheney, Devereux, Greatbach, etc. Philadelphia : E. H. Butler & Co. 1852. No. 97.

Memoir of George B. Doane, M. D. Nos. 70, 71. — An 8vo pamphlet of 8 pp. and cover, but without regular title-page. See List of Engravings, etc , under No. 70.

Memoir of William Ellery Channing, with extracts from his correspondence and manuscripts. In three volumes. Boston : Wm. Crosby & H. P. Nichols ; London : John Chapman. 1848. Vol. I : No. 89. — Vol. II : No. 90. — There are at least six editions of this work, the 5th and 6th both dated 1851. (Sabin, "Dictionary," gives the date of the 6th ed. 1854, but a volume of this edition in the Boston Public Library is plainly dated 1851.)

Memorial, The, A Christmas, New Year's and Easter Offering for 1828. Boston : True & Greene and Richardson & Lord. Nos. 10, 11, 12.

Merchants' Magazine, The, and Commercial Review. Conducted by Freeman Hunt. Vol. 18. New York : 1848. No. 91.

Missionary Herald, The. Vol. 32. Boston : 1836. No. 37.

Moss Rose, The, or an annual gift. New York : Nafis & Cornish. [N. d.] Nos. 23, 24. — This is simply a re-issue of "The Lady's Cabinet Album," with changed title. According to "Embellishments," it ought to contain Nos. 23 and 24 ; but in the only copy of the book which I have seen, they are lacking, without any evidence of having been torn out. As other plates are also wanting, while there are several which are not mentioned under "Embellishments," it is somewhat doubtful whether they were ever inserted. The book is therefore mentioned with a question-mark in the List of Engravings.

National Portrait Gallery, The, of distinguished Americans. Nos. 95, 96. — In the original edition, 1834–1839, in four volumes, there are as yet no plates by Cheney. The later issues, published under a copyright taken out in 1852, in three volumes, vary as to Cheney plates. The Boston Public Library has a set, of which Volumes I, II and III are dated 1854, and Vol. IV 1852. In Vol. I (Phil. : D. Rice & A. N. Hart), is the Everett portrait, with the publishers' imprint. The Story portrait in Vol. III, is by Parker, after Harding. The State Library, at the State House, Boston, has a set in four volumes, all Phil.: D. Rice & A. N. Hart, 1854, with the Cheney "Everett" in Vol. I, and the Cheney "Story" in Vol. III, both without publishers' address. Of the still later issue, under a copyright taken out in 1868, I have seen sets of which the first volume was dated 1872 (Phil. : D. Rice & Co.), while Vols. II and III (Phil. : D. Rice & Co., and also Rice, Rutter & Co.) were undated. In these sets the "Everett" is in Vol. I, the "Story" in Vol. III, both without imprint. I have also seen the same issue, made up into four volumes, with the needed changes on the title-pages in pencil, and the "Story" in Vol. IV, the "Everett," as before, in Vol. I.

New England Quarterly Journal, The, of Medicine and Surgery. Vol. I. Boston: D. Clapp, Jr. 1843. No. 70.

Norton, The Hon^ble. Mrs., The Dream, and Other Poems. Philadelphia: Carey & Hart. 1841. No. 49.

Osgood, Frances Sargent, Poems by. Illustrated by Huntington, Darley, Rossiter, Cushman, and Osgood. Philadelphia: Carey & Hart. 1850. No. 94. — In a later edition, New York : Riker, Thorne & Co., without date, the portrait by John Cheney has been replaced by an inferior copy by G. J. Anderton.

Pioneer, The, A Literary and Critical Magazine. Vol. I. Boston: Leland & Whiting. 1843. No. 69. — This is the magazine edited by James Russell Lowell and R. Carter, of which only three numbers (January, February, March) appeared.

Pollock, Robert, The Course of Time, a poem in ten books. With a sketch of the life of the author. New-York : C. Wells. [N. d.] No. 29.

Religious Souvenir, The. Hartford: S. Andrus & Son. *1845, 1846, without date:* No. 51. — These three volumes are essentially the same. On the title-page of the one without date, there has been added, after "Souvenir" : "for Christmas and New-Years Presents."

Remember! A Keepsake. New York : Geo. A. Leavitt. [N. d.] No. 51.

Sigourney, Mrs. L. H., Illustrated Poems by. With designs by Felix

O. C. Darley, engraved by American artists. Philadelphia: Carey & Hart. 1849. No. 93. — There is a "New edition" of this book, Phil.: Parry & McMillan, 1854, in which there is an inferior copy of the portrait by Cheney and Armstrong, but attributed to them in the "List of Illustrations."

Sparks, Jared, The Life of George Washington. Boston: Ferdinand Andrews. 1839. Nos. 45, 46. — There are at least three later issues of this work: *1843* (Boston: Tappan & Dennett), which contains only No. 45; *1846* (Boston: Charles Tappan), with both 45 and 46, and *1860* (Boston: Little, Brown & Co.), with again only No. 45.

Sparks, Jared, The Writings of George Washington. Boston: American Stationers' Company. John B. Russell. 1837. Vol. I: No. 45; Vol. XII: No. 46. — Vols. II to XI of this edition, issued by other publishers, are dated 1834, 1835, and 1836. There are at least two other editions of this work, of the first of which (Boston: Ferdinand Andrews, etc.) Vols. I and XII are dated *1838*, while the dates for the rest of the volumes again go back as far as 1834. The second (Boston: Little, Brown & Co.) is dated *1855*. In both of these editions the plates are without publisher's name.

Story, Joseph, Life and Letters of, Associate Justice of the Supreme Court of the United States, and Dane Professor of Law at Harvard University. Edited by his son, William W. Story. Vol. I. Boston: Charles C. Little & James Brown. 1851. No. 96.

Token of Friendship. New York: Leavitt & Allen. [N. d.] No. 34. (See also S. W. Cheney.) — There are other volumes with similar titles (The T. of F.; a gift book for the holidays. Boston: Charles H. Peirce 1851, and The T. of F.: An offering for all seasons. Boston: Phillips, Sampson, & Co., N. d.), but they contain no Cheneys.

Token, The, A Christmas and New Year's present. Boston. *1828:* S. G. Goodrich. No. 15. — *1829:* S. G. Goodrich. Nos. 16, 17, 18. *1830:* Carter & Hendee. Nos. 22, 23, 24. — *1831:* Gray & Bowen. No. 27. — *1832:* Gray & Bowen. No. 28. (See also S. W. Cheney.)

Token, The, and Atlantic Souvenir, A Christmas and New Year's Present. Boston. *1833:* Gray & Bowen. Nos. 29, 30. — *1834:* Charles Bowen. Nos. 32, 33. — *1835:* Charles Bowen. Nos. 34, 35, 36. — *1836:* Charles Bowen. Nos. 38, 39. (See also S. W. Cheney.) — *1837:* Charles Bowen. No. 41. (See also S. W. Cheney.) — *1838:* American Stationers' Company. No. 45. — *1840:* Otis, Broaders, & Co. No. 51. — The first volume of "The Token" is that of 1828, and the publication was continued uninterruptedly (from 1833 as "The Token and Atlantic Souvenir") until 1840.

The volume for 1839 has no Cheneys. I do not know whether there is a volume for 1841. There is one for 1842 (The Token and Atlantic Souvenir, an offering for Christmas and New Year. Boston : David H. Williams), and another for 1845 (issued in New York), but they contain no Cheneys.

Token, The, or Affection's Gift, a Christmas and New Year's Present. New-York : Ansel Edwards. [N. d.] No. 44. — This seems to be a continuation of the series described under the preceding headings, as it is edited by S. G. Goodrich, the editor of most of the earlier volumes. The only copy I have seen was stamped 1846 on the back of the binding.

Waverley Novels. Volume 23. The Pirate. In two volumes. I. Parker's Edition. Boston : Samuel H. Parker. 1831. No. 26. — There is a cheaper issue of this edition, not containing the frontispieces. Vol. 23 of this issue is dated 1832.

Webster, Daniel, The Diplomatic and Official Papers of, while Secretary of State. New York : Harper & Brothers. 1848. No. 83.

Willis, N. P., Poems of Early and After Years by. Illustrated by E. Leutze. Philadelphia : Carey & Hart. 1848. No. 92.

Youth's Keepsake ; A Christmas and New Year's Gift for Young People. Boston : Carter & Hendee. 1830. No. 25. — I have seen only the volumes for 1830 and 1831. (See S. W. Cheney.)

II. SETH WELLS CHENEY.

Allston, Washington, Outlines & Sketches. Boston : 1850. — See p. 105 of this catalogue.

Annuals. See *Christian Keepsake; Gift of Friendship; Religious Keepsake; Religious Offering; Remember me; Token; Token of Friendship; Youth's Keepsake.*

Atlantic Souvenir. See: *Token, The,* for 1836, 1837.

Casket (Atkinson's). Philadelphia : Samuel C. Atkinson. No. 5 (*1833*) ; No. 4 (*1834*) ; No. 8 (?). — (See under John Cheney. What is said of No. 28 there, applies to No. 8 here.)

Christian Keepsake, The, and Missionary Annual. Philadelphia : Wm. Marshall & Co.; New York : Sherman & Trevett. 1839. No. 10. (See also John Cheney.)

Comprehensive Commentary of the Holy Bible, The. Edited by Rev. William Jenks, D. D. Six volumes, by various publishers, Brattleboro' and Boston. 1834–1838. No. 7.

Gift of Friendship, The, A Token of Remembrance, for 1848. Philadelphia : Henry F. Anners. No. 4.

Hemans, Mrs. Felicia, The Poetical Works of. New edition. Philadelphia : Grigg, Elliot & Co. 1848. No. 8. — The copyright is dated 1835. According to the "Advertisement," the first issue contained also the poetry of Heber and Pollock. In this volume there are no Cheney plates. As, however, the "Advertisement" itself is dated 1840, there must have been an issue of that date, but I have not seen it. A later edition, Phil. : Lippincott, Grambo & Co., 1851, also contains No. 8.

Peterson's Magazine. Philadelphia. No. 8. — I have not been able to find the volume in which the print in question appeared, as none of the libraries to which I had access possessed the earlier volumes of this magazine. Quite likely it contains other Cheney plates, but presumably in late states.

Religious Keepsake, The, for Holiday Presents. Hartford: S. Andrus & Son. 1846. No. 10.

Religious Offering, The. Philadelphia: Wm. Marshall & Co. 1840. No. 10.

Remember me, The, A token of Love, for 1851. Philadelphia: Henry F. Anners. No. 4.

Token of Friendship. New York: Leavitt & Allen. [N. d.] No. 10. (See also John Cheney.)

Token, The. Boston. *1832:* Nos. 4, 5. — *1836:* No. 8. — *1837:* No. 9. (See also John Cheney.)

Youth's Keepsake; A Christmas and New Year's Gift for Young People. Boston: Carter & Hendee. 1831. No. 3.

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ENGRAVED BY

JOHN AND SETH WELLS CHENEY.

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APPENDIX.

LETTERS BY JOHN CHENEY IN THE POSSESSION OF MR. CHARLES HENRY HART, OF PHILADELPHIA.

APPENDIX.

LETTERS BY JOHN CHENEY.

I.

Boston April 28 1835

Dear Sirs

I send you a proof at last — although I am sorry to have you see it in such an unfinished state — I have not been able to get it done as soon as I intended — is it absolutely necessary that you should have it about the first of May ? I should like to work at it a week or so longer if it would not put you to much inconvenience — please write & tell me how much time you can allow me — I have no doubt but that I can finish it in a week but if you can allow a little more time just as well as not it will be so much the better done ——

I have not arranged the outskirts of the vignette yet — if anything strikes you as going on wrong please to tell me plainly what you think ——

I shall be pleased to engrave 1 or 2 plates for you next year — but we will see how this one is done first ——

Have you any objection that the picture of Miss Kemble should be exhibited here ?

Yours very truly

I. Cheney

[The letter is addressed to Messrs. Carey & Hart, the well-known publishing house of Philadelphia. The portrait of Fanny Kemble, mentioned in this and the two succeeding letters, is the one by Sully, which appeared in "The Gift," for 1836. See No. 40 of this catalogue.]

II.

Boston May 14 1835

Dear Sirs

I send you another proof — I believe it is a good deal improved — I should like however to do something more to it yet cant you spare the time ?

if you can & will get Mr Sully to touch the proof & advise me again I shall be able to improve it very much

I have recd [?] the engraving you mention & think it a most beautiful thing I will try to find time to copy it — please tell me how soon you wish it done

the impression I send may get injured — as it is just now taken —

Yours truly

I. Cheney.

[Below this is the following correspondence in pencil:]

Dear Sir

Will you return me this before 3 Oclock

Yr truly

E L C

May 19

I have done what I could to the proof — It is improved from the first he sent you

T Sully

[Addressed to Messrs. Carey & Hart, Philadelphia. This address crossed out and "Mr. Sully" substituted in pencil.]

III.

Boston May —— 1835
Tuesday evening

Dear Sirs

I have sent the picture by the Brig Echo Capt. Clark which sails on Sunday I believe —— & the plate I shall send to morrow by Mr Hillborn who will arrive at Phil. on Saturday I thought you would get it sooner by this conveyance than by the packet ——

I dont know as you will like the plate I cant say that I do very well — but think I should not be able to improve it much now — If you & Mr Sully should still think it wants a little something & will get some engraver to alter it I shall be perfectly will [sic] to have it done & will pay the expense.

Will 2 months & a half or 3 months be soon enough for the other plate?

Yours very truly

Iohn Cheney

If you take any impressions on India paper it should be the whitest that can be procured

[Addressed to Messrs. Carey & Hart, Philadelphia. Stamped Boston, May 26.]

IV.

Boston Sept —— 1835
Monday night

Dear Sirs

I send the plate of Dorothea by Mr Sparks who goes to N. York tomorrow — & he will send it immediately on to you from there if he can find a good opportunity — if not you will receive it by him the last of the week ———— When the plate is lettered I wish — after the painters name — this to be put on — Eng. by I. Cheney from Goodyear

I believe that I must ask you 250 dols. for the plate & will it be convenient to pay me soon for the two plates? I should like the money for one of them immediately & the other as soon as possible ————

I have attended to Mr Sully's request the Exhibition will close this week — I wish you to delay sending the other picture — as it is possible that I may go to the South this winter — at all events I shall not be able to begin your plate before the first of Nov. ——

I like your book very well — I think however that some of the subjects are not well selected — if you intend to copy prints for your next I think that I might manage to get you a good plate done here by a young engraver — who is not yet known — I will engage that he will please you he assisted me very essentially in the plate I send——

Yours very truly

I Cheney

[Written in pencil. Addressed in ink to Messrs. Carey & Hart Phil^{a}. To left of address, in pencil: I. Sparks Esq. The plate mentioned, "Dorothea," appeared in "The Gift," for 1837.]

V.

Boston Nov. 1 1835

Dear Sirs

By my brother I send the Engraving of "Dorothea" — it is a little injured — for which I am very sorry—— ———— I have seen La Pensée — it is a pleasing thing & well engraved — but it seems to me that the head is not well drawn — & unless you can find nothing better — I think it will not be worth while to copy it — the head is certainly not right — cant you find something else? — I have not seen anything here except just now I saw a small mezzotinto print by Nicholas it is a girl at a window — under is a verse one line of which is "Nobody coming to marry me" — it struck me as pretty well — though not famously engraved — try to find it & see how you like it. ————

I have a plate engraved some time ago — nearly finished — it is copied from a print in one of the annuals two or three years ago — the Keepsake I think — called "Juliette" from a picture by Miss Sharpe — a kneeling figure & a moonlight scene — if it should happen to please you I can finish — & let you have at a very reasonable price —

I think now that I shall not be able to do the other last picture of Mr Sully —

Yours very truly

I Cheney

[Address torn off. The engraving of "Dorothea" alluded to is evidently the impression from which the copy was made. "Nobody coming to marry me" might be taken to be identical with "Why don't he come," No. 33 of this catalogue, if that print had not appeared in "The Token" for 1834. Nagler, "Künstler-Lexicon," Vol. X. (1841) p. 223, mentions: "Nicholas, engraver, an English artist of the present time." The only print by him which he describes is: "A young lady seen through a window. O dear etc. 1835. Mezzotint." This would seem to be the same print which John Cheney wished to copy. "Juliette" is identical with "Reflection," No. 47 of this catalogue, published in "The Christian Keepsake," for 1838, as engraved by John Cheney. See also the succeeding letter.]

VI.

Boston Nov — 1835
Saturday

Dear Sirs

I wrote to you three weeks ago by private hand — as I have not heard from you since I suppose that you have not received my letter —

I write to say that I did not like very well the print of "La Pensée" it is a good subject & neatly engraved — but it appears to me not sufficiently well drawn & on that account think that you had best try to find something else — Mr Cushman does not like it very much either he is more please [sic!] with the other perhaps before now you may have seen another that you would like better — he will be ready to commence in a week or two ———————

I also mentioned that I had a plate nearly finished — done some time ago by my brother — from a print in one of the annuals (the Keepsake I think) called "Juliette" — from a picture by Miss Sharpe — it is a kneeling figure & moonlight scene — if the subject should happen to please you I can finish the plate & let you have it at a reasonable price

Please let me hear from you soon — I am engaged on your plate from Sully's picture ————

Yours truly

I Cheney

[Addressed to Messrs. Carey & Hart, Phil.ª; stamped Boston, Nov. 28. The "plate from Sully's picture" is "The Love Letter," No. 43 of this catalogue, which appeared, with "Dorothea," in "The Gift" for 1837. On the fly-leaf of the letter is the following memorandum in pencil, evidently for the guidance of a clerk charged with Carey & Hart's correspondence: "We have sent in charge of Mr Carter the print of 'Storm in Harvest' for Mr Cushman — if he can make it equal to the original we shall be much pleased — We must decline the 'Juliana,' as we believe with the print now sent we shall have enough — unless you will copy Sullys new picture, in which case we will give an extra plate." As no third engraving by John Cheney appears in "The Gift" for 1837, the project of giving an extra plate seems to have fallen through.]

VII.

Manchester Con. June

Dear Sirs

Since I wrote you last I am relieved of some of my work — or rather the publication is postponed so that I can put it by — if I choose — & engrave the portrait of Willis — If however you can engage Mr Pease on it as I proposed — I should prefer to have it go on so — but if not — & you have not engaged some other one to do the plate — & still wish me to engrave it — I will do the best that I can with it — & think I shall be able to finish it in good time ————

Be pleased to drop me a line as soon as you get this — so that if it is decided that I shall do the work — I can let you know where to send the picture — tell me also whether it is a painting the size of life a miniature — or whatever else ———— direct to Manchester Ct. where I have brought my work & shall remain a month or so

Yours very truly

John Cheney

[Addressed to Messrs. Carey & Hart, Philadelphia, Pa —. Stamped Hartford, Ct., June 5. The portrait alluded to appeared in Willis, "Poems of Early and After Years," Philadelphia: 1848. See No. 92 of this catalogue.]

THE END.

GETTY RESEARCH INSTITUTE